

# PARRISH

Music by  
Max Steiner

[Thursday, January 22, 2009 at 1:56 pm:]

[images inserted Sunday, January 24, 2016]

Note: This descriptive rundown and analysis of *Parrish* is being updated and expanded (nearly doubled) not only from the original HTML presentation in 1999 but also the mid-November 2003 version of 39 pages that has been online up to early 2009. The motivating force to revisit and rework this score is the January 27, 2009 dvd box set release of the Warner Bros. Romance Classics Collection (Palm Springs Weekend / Parrish / Rome Adventure / Susan Slade). Before Christmas I already had it pre-ordered from Amazon.com for \$27.99, and I am eagerly awaiting it next week. I have in my old format vhs tape collection at least twenty Max Steiner titles (including the *Rome Adventure* vhs that was released in 1991) but I do not believe *Parrish* and especially *Susan Slade* were ever released. After I am finished with my significant expansion of *Parrish* I will do a very modest rundown of *Susan Slade*, if only because I did not spend anywhere as much time on that score as I did the former. In fact I did not have any pages xeroxed. I simply hand-copied several cues. I may also do a slight bit of *Rome Adventure* (I have just a few odds and ends on that one, unfortunately). Max Steiner did not score *Palm Springs Weekend* so I will not be giving a rundown of *that* score!

This 1961 Warner Bros film was written and directed by Delmer Daves, music composed by Max Steiner (orchestrated by Murray Cutter). Max had collaboration with Daves with an uninterrupted long string of Daves' movies starting with *The Hanging Tree* in 1959 (*A Summer Place* was also released that year). [Note: a fairly complete rundown of his score for Daves' *Spencer's Mountain* is available on this site, as well as a partial rundown of *A Summer Place*]

I particularly enjoyed Karl Malden's over-the-top or larger-than-life acting in this movie! I am also reminded of his tour-de force performance in *The Hanging Tree* that stole most of the scenes in that movie. Troy Donahue, however, is not exactly charismatic playing his rather deadpan, superficial nice-guy character. Nevertheless, Max enhances his scenes with musical gusto!

The Main title is nicely played in the Scannan SFC 1502 compilation of Max's music, "The Flame & the Arrow: Classic Film Music by Max Steiner." This terrific album is conducted by Kenneth Alwyn. The executive producer is Joe Doherty whose dedication to champion Max Steiner's music is quite admirable.

<http://www.soundtrackcollector.com/catalog/soundtrackdetail.php?movieid=9528>

These tracks (among others) were later re-released by Silva Records in 2001 in a two-disc set under the title "Gone With The Wind: The Essential Max Steiner Film Music Collection" (SSD 1132). Ray Faiola of CR Studios had planned to release the original tracks to *Parrish*, but I do not know if it's still in the works, especially since Film Score Monthly just released the cd version of the old LP release.

The principal actors in *Parrish* are as follows:

Troy Donahue (Parrish Mclean)  
 Claudette Colbert (Ellen Mclean)  
 Karl Malden (Judd Raike)  
 Dean Jagger (Sala Post)  
 Connie Stevens (Lucy)  
 Diane McBain (Alison Post)  
 Sharon Hugueny (Paige Raike)  
 Dub Taylor (Teet Howie)

The official Parrish “Staff and Cast” two-page rundown dated 5/5/60 (publicly available at USC/Warner Bros Archives) is as follows:

Staff

Producer-Director	Delmer Daves	Ext. 285-6
Secretary to “	Hildegard Finch	Wakefield- V.N. EM 2-1900
Asst. Director	Chuck Hansen	Woodbridge Ave PO 2-0995
Asst. Director	Russell Llewellyn	Blackhawk Ave DI 1-3143
2 <sup>nd</sup> Asst. Director	J.G. (Gill) Kissel	Rancho Ave CI 1-2619
2 <sup>nd</sup> Asst. Director	Monty Masters	Newcastle Ave, Encino DI- 2-6286
Script Supervisor	Meta Rebner	1No. Edgemont, LA NO 5-8007
Dialogue Director	Bert Steiner	La Maida St, LA ST- 7-4510
Art Director	Leo Kuter	Chandler, No. Hwd PO 1-8027
Set Decorator	William Kuehl	Crest Dr. Manhat. Bch FR 4-6733
Film Editor	Owen Marks	Ventura Canyon ST 4-3440
Asst. Editor	Tom Vartian	W. 17 <sup>th</sup> Ave, LA WE 8-6015
Location Manager	Joe Barry	Balboa Bl, Van Nuys ST 6-6402
Location Auditor	E.J. O’Carrol	Gisg Av, Tujunga FLA 3-5553
Time Keeper	George Leslie	No. Sparks, Burbank TH 2-1231
Cinematographer	Harry Stradling	Duxbury Circle, LA VE 8-9436
Operator	George Nogle	Kester Ave, Van Nuys ST 6-9465
Asst. Camera	Allan MacKenzie	Marino Dr. Glendale CI 2-3957
Asst. Camera	Elmer Faubion	Lennox Ave Van Nuys EM 2-1022
Still Camera	Jack Woods	Glenville St, B. Hills CR-5-2138
Property Manager	Robert Turner	8 <sup>th</sup> Pl. Inglewood PL 5-1652
Asst. Property	Ben Greenberg	Sandusky-Arleta EM 6-8831
Publicity	Harry Friedman	So. Sierra Bonita, LA WE 3-1788
Gaffer	Frank Flanagan	Sunshine Ter.No. H. PO 2-8222
Best Boy	Clifton Heard	McBroom St FL 3-2003
Grip	Chuck Harris	No. Kingsley St, LA NO 5-7065
Makeup Artist	Norman Pringle	Texhoma Ave ST 4-8390
Makeup Artist	Al Greenway	Pyramid Pl. N.H. PO 9-2111
Hair Stylist	Margaret Donovan	Bakman St, N.H. PO 6-2311
Hair Stylist	Ray Forman	Ventura Canyon ST 0-5516

Body Makeup	Edith Palmer	Victory Blvd, N.H. PO 1-3754
Mixer	Stanley Jones	Arcola Ave N.H. PO 1-3754
Recorder	Russell Ashley	5028 Bluebell Av N.H. PO 2-9233

[NOTE: The immediate above address is not far from Bernard Herrmann's old 1950's Hollywood address: 5119 Bluebell Avenue!]

Boom Operator	Everett A. Hughes	Warner Bl. Burbank TH 5-4650
Cable	Berbt Sad	Arleta, Pacoima RO 7-0050
Men's Wardrobe	Ted Schultz	Screenland, Burbank TH 5-6250
Men's Wardrobe	Caryl Bedau	Irondale, Chatw. DI 1-0606
Women's Wardrobe	Norma Brown	Buckler St, LA 43-AX- 1-5777
Women's Wardrobe	Violet Alford	S. Avon, Burvbanl TH 2-5689
Transportation	?????	
Gaffer	Harry Zubrinsky	E. Verdugo, Burbank TH 6-7550
Propmaker Foreman	Robert S. Irving	No. Maryland, Glendale CI 6-3647
Craft Service	George Brokaw	E. Raleigh, Glendale CI 1-6537
First Aid	Alton McDermott	Peach Av, Van Nuys ST 0-7498
Welfare Worker (Location only)	Gertrude Vizard	Midvale Ave, LA GR 3-4023
Welfare Worker (works Hollywood only)	Catherine Deeney	Queen Anne Pl, LA

### CAST

Troy Donahue	"Parrish McLean"	848 No. Doheny Blvd. W. Hollyw. CR 5-8310
Claudette Colbert	"Ellen McLean"	615 No. Faring Rd. Los Angeles CR 5-7272
Dub Taylor	"Teet Howie"	11474 ½ Moorpark, No. Hollyw. PO 3-0489
Karl Maulden	"Judd Raike"	1845 Mandeville Canyon Rd, W. LA GR 6-1304

[Note: Karl's name as spelled on the document]

Dean Jagger	"Sala Post"	523 Avondale Lane, Los Angeles 49, GR 6-13337
Connie Stevens	"Lucy"	3020 Beachwood Dr. Hollywood HO 7-0633
Diane McBain	"Alison Post"	433 No. Verdugo Rd. Glendale CI 1-8829
Sharon Hugueny	"Paige Raike"	8043 Chimineas Ave, Reseda, CA DI 4-4948
Saundra Edwards	"Evaline Raike"	427 E. Acacia St, Glendale CI 4-1674

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The official cue sheets for *Parrish* (dated February 28, 1961) are as follows:

#### Reels 1 & 2

<u>No.</u>	<u>Selection</u>	<u>Composer</u>	<u>Publisher</u>	<u>How Used</u>	<u>Time</u>
1	OPENING	MAX STEINER	WITMARK	BKG. INST.	0:09
2	ELLEN	MAX STEINER	"	"	2:11
3	ON DECK	MAX STEINER	"	"	0:19
4	PUTTIN' TOBACCO				
	IN THE GROUND	JOHN BARRACUDA	(arr. Max Steiner)		0:35
5	THE CAR	MAX STEINER	"	"	0:17
6	THE CAR	MAX STEINER	"	"	0:28
7	PUTTIN' TOBACCO	JOHN BARRACUDA		VIS. VOC.	0:22

8	“	“	“	BKG. INST.	0:36
9	LUCY	MAX STEINER	“		0:09
10	THE SHACK	MAX STEINER WITMARK	BKG. INST.		0:21
11	PUTTIN' TOBACCO	JOHN BARRACUDA (arr. Max Steiner)	“		0:08
12	NEW ROOM	MAX STEINER	“		1:41
13	NEW ROOM	MAX STEINER	“		0:23
14	LUCY	MAX STEINER	“		1:07

REELS 3 & 4

15	LOTION	MAX STEINER	“		0:42
16	LUCY	MAX STEINER	“		1:02
17	PUTTI' TOBACCO	JOHN BARRACUDA	VIS. VOC.		0:24
18	LUCY	MAX STEINER	BKG. INST.		0:22
19	PUTTIN' TOBACCO	JOHN BARRACUDA	“		0:17
20	WORK IS DONE	MAX STEINER	“		0:27
21	WORRY	MAX STEINER	“		0:10
22	ALLISON	MAX STEINER	“		0:28
23	PUTTIN' TOBACCO	JOHN BARRACUDA	“		0:12
24	THE DOCK	MAX STEINER	“		0:30
25	THE DOCK	MAX STEINER	“		0:20
26	PUTTIN' TOBACCO	JOHN BARRACUDA	“		0:44
27	WORKERS	MAX STEINER	“		0:25
28	LUCY	MAX STEINER	“		0:21
29	ALLISON	MAX STEINER	“		1:15
30	DIASTER	MAX STEINER	“		0:32
31	PUTTIN' TOBACCO	JOHN BARRACUDA	“		0:24
32	LUCY	MAX STEINER	“		0:38
33	PAIGE	MAX STEINER	“		1:26

REELS 5 & 6

34	JEALOUS	MAX STEINER Witmark	BKG. INST.		0:24
35	ALLISON	MAX STEINER “	“		0:35
36	PUTTIN' TOBACCO	JOHN BARRACUDA	“		0:38
37	“	“	“		0:24
38	“	“	“		0:24
39	ELLEN	MAX STEINER	“		0:12
40	ALLISON	MAX STEINER	“		0:19
41	ELLEN	MAX STEINER	“		0:27
42	ALLISON	MAX STEINER	“		0:27
43	FIREWORKS	MAX STEINER	“		0:15
44	GOIN' DOWN THE ROAD	JOHN BARRACUDA	BKG. VOC.		0:48
45	LUCK	MAX STEINER	BKG. INS.		1:00
46	ALLISON	MAX STEINER	“		0:30
47	AGITATO	MAX STEINER	“		0:32
48	ELLEN	MAX STEINER	“		1:10
49	SOMEDAY I'LL MEET YOU AGAIN	NED WASHINGTON			2:10



# REELS 7 & 8

50	ELLEN	MAX STEIBER	“	2:30
51	ALLISON	MAX STEINER	“	1:44
52	ELLEN	MAX STEINER	“	0:17
53	WEDDING MARCH	MENDELSSOHN	PUBLIC DOMAIN	1:01
54	SURPRISE	MAX STEINER		1:12
55	LUCY	MAX STEINER		0:25
56	PUTTIN' TOBACCO	JOHN BARRACUDA		0:31
57	THE SHED	MAX STEINER		0:14
58	ALLISON	MAX STEINER		0:31
59	ELLEN	MAX STEINER		0:12
60	SNUBBED	MAX STEINER		0:48
61	ALLISON	MAX STEINER		0:07
62	LUCY	MAX STEINER		0:15
63	ANGRY	MAX STEINER		0:20
64	THE CAR	MAX STEINER		0:24
65	CHARGE (Bugle Call)	TRADITIONAL	(PUB. DOM.)	0:08
66	LUCY	MAX STEINER		0:20
67	ARGUMENT	MAX STEINER		0:20
68	AD LIB ORCHESTRA	----		0:18
69	MY HEART STOOD STILL	RICHARD RODGERS/L. HART		1:05

# REELS 9 & 10

70	SECRET LOVE	SAMMY FAIN/Paul F. WEBSTER	(REMICK)	3:05
71	CHORD IN C	MAX STEINER	(WITMARK)	0:04
72	PAIGE	MAX STEINER	“	1:33
73	INSPECTION TOURS	MAX STEINER	“	0:48
74	ELLEN	MAX STEINER	“	2:12
75	PAIGE	MAX STEINER	“	0:18
76	PUTTIN' TOBACCO	JOHN BARRACUDA	“	0:58
77	WALK	MAX STEINER	“	0:13
78	WALK	MAX STEINER	“	0:41
79	PUTTIN' TOBACCO	JOHN BARRACUDA		0:21
80	RAIKE	MAX STEINER	“	0:11
81	THE FIRE	MAX STEINER	“	1:42
82	THE YACHT	MAX STEINER	“	0:13
83	RAIKE	MAX STEINER	“	0:17
84	ALLISON	MAX STEINER	“	1:15
85	LEAVING	MAX STEINER	“	0:10
86	ALLISON	MAX STEINER	“	0:44
87	Medley:			
	(a) DON'T GIVE UP THE SHIP	HARRY WARREN/AL DUBIN		0:26
	(b) PAIGE	MAX STEINER		0:20
	(c) DON'T GIVE UP THE SHIP	WARREN/DUBIN		0:16
88	BIRTHDAY CAKE	MAX STEINER		0:10

89	BIRTHDAY SONG	DELMER DAVES	VIS. VOC.	0:16
90	PAIGE	MAX STEINER	BKG. INS.	0:14
91	SUBMARINE	MAX STEINER	“	0:25
92	PAIGE	MAX STEINER	“	0:09
93	THE LETTER	MAX STEINER	“	0:06
94	PAIGE	MAX STEINER	“	0:20
95	DON'T GIVE UP THE SHIP	WARREN/DUBIN		0:24

REELS 13 & 14

96	PUTTIN' TOBACCO	JOHN BARRACUDA (arr, Steiner)	1:09
97	ELLEN	MAX STEINER	0:31
98	PAIGE	MAX STEINER	0:40
99	PUTTIN' TOBACCO	JOHN BARRACUDA	0:11
100	PUTTIN' TOBACCO	“	0:30
101	HIGH SPIRITS	JOSEPH MEYER/MANN CURTIS	0:40
102	PAIGE	MAX STEINER	1:03
103	PUTTIN' TOBACCO	JOHN BARRACUDA	0:07
104	HIGH SPIRITS	MEYER/CURTIS	0:15
105	ELLEN WALKS OUT	MAX STEINER	0:15
106	PUTTIN' TOBACCO	JOHN BARRACUDA	0:45
107	RAIKE	MAX STEINER	0:14
108	THERE'S A MAN GOIN' ROUN' TAKIN' NAMES	(TRADITIONAL) :14	
109	THE FIGHT	MAX STEINER	1:26
110	THE FIGHT	MAX STEINER	0:03
111	DIASTER	MAX STEINER	0:38
112	PAIGE	MAX STEINER	0:37

[The few remaining selections, if any, are missing from my notes. Curiously, you may have noticed that there is no “Parrish” motif per se indicated on the cue sheets. Interestingly there is no motif written by Steiner for the principal character (title of the movie itself) played by Troy Donahue. Note also that the cues have “Alison” spelled as “ALLISON”—with two L’s. However, it appears that the proper spelling for the movie/book is “Alison”—with one “L.”] [5:52 pm 1/22/09]

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Here are a few websites that may interest you:

<https://www.youtube.com/watch?v=niVTGHZb21E>  
<http://www.encore4.net/troydonahue/movies.html>  
<https://www.youtube.com/watch?v=jY9QrHjii6E>  
<https://www.youtube.com/watch?v=c5pT4D30Qhw>  
[https://www.youtube.com/watch?v=1\\_5TznKcVAU](https://www.youtube.com/watch?v=1_5TznKcVAU)  
<http://www.dvdtalk.com/dvdsavant/s2816roma.html>

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PARRISH (released May 4, 1961)

“Main Title” R1/1 *Con moto* in C time, 14 pages, 61 bars, 2:22. Cue # 39339. Key signature of G major [one sharp--or F# in "C" concert pitch instruments; three sharps (F#, C#, G#) for Bb transposing instruments such as the Bb clarinet and trumpet; four sharps for the alto sax]. Cue # 39339. Dvd location: 0:00:01 (start of Chapter 1).

Orchestration: 2 flutes/piccolos, oboe, alto sax, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, tuba, harp, 2 pianos, celeste, bells, vibe, guitar, snare drum, timp., cymbals, 12 violins, 4 violas, 4 celli (VC), 2 basses (CB).



Now: As I've written in various rundowns, I base my analysis strictly on the written score. I do not stop in mid-sentence when analyzing, say, the same written notes for the clarinets and bass clarinets, and write, "The clarinets play small octave Bb [written Line 1 C] whole note, and the bass clarinets also play small octave Bb [written Line 1 C] whole note—but actually the bass clarinet *sounds* an octave lower than the clarinet, so to the ear it plays Great octave Bb whole note...." This would only confuse the reader and would be inconsistent with my system of analysis when I transpose these transposing instruments back to concert pitch in relation to the *written* score. Bass



Banish

Main Title 39339

May Steiner

(#) *con moto*

Flutes *7* *Tan* *To piccolo* *"Ellen" Theme*

Oboe *7* *Tan* *To piccolo* *mitto staccato*

Clars *7* *Tan* *To piccolo* *mitto staccato*

BrcL *7* *Tan* *To piccolo* *mitto staccato*

Fags *7* *Tan* *To piccolo* *mitto staccato*

Horns *7* *Tan* *To piccolo* *mitto staccato*

Tuba *7* *Tan* *To piccolo* *mitto staccato*

Temp *7* *Tan* *To piccolo* *mitto staccato*

Harp *7* *Tan* *To piccolo* *mitto staccato*

2 Pianos *7* *Tan* *To piccolo* *mitto staccato*

Guitar *7* *Tan* *To piccolo* *mitto staccato*

I *7* *Tan* *To piccolo* *mitto staccato*

(12) Vclns *7* *Tan* *To piccolo* *mitto staccato*

II *7* *Tan* *To piccolo* *mitto staccato*

(4) Vclns *7* *Tan* *To piccolo* *mitto staccato*

4 VC *7* *Tan* *To piccolo* *mitto staccato*

2 CB *7* *Tan* *To piccolo* *mitto staccato*

*[Hand-copied by Bill Wechler]*

*"Ellen" Theme*

*"Ellen" Theme*

① ② ③ ⑦ ⑧ ⑨ ⑩

clarinets in the written range go only as far down as the small octave register note of Db. If I said, “the bass clarinet plays Great octave Db whole note,” this would confuse many readers because they would mentally have to always adjust to the three aspects involved: the written note on the score, how it plays in “C” conversion relative to the constraints of the written score, and how it actually *sounds* relative to ear (the actual sounding range). So I expect serious readers of my rundowns to know the relative differences of the instruments. In the “C” pitched instruments, the contrabassoon (*C. Fag* as Herrmann normally wrote it) or “Double Bassoon” is pitched an octave lower than the bassoon (*Fag* for Herrmann). So a written small octave C for the C. Fag will actually sound to the ear as Great octave C. The function in register is similar to the contrabass clarinet in the clarinet family. In my analyses, if both the bassoon and contrabassoon happen to have both written small octave C whole note, I will normally say, “They *play* small octave C whole note...” I will not normally differentiate the acoustic differences, and write, “The Fag *sounds* small octave C whole note, and the C. Fag *sounds* (to the ear) Great octave C—even though both are *written* as small octave C. That would only confuse the reader. Once again, in most cases, I will *normally* say, “The C. Fag plays small octave C whole note...” If I sometimes say “sounds” (for change of terminology) in my older rundowns, then I apologize because it really means “plays.” Remember that everything is based relative to the written score. This particularly applies to the transposing instruments. I usually do not discuss how a specific instruments *sounds relative* to other instruments in that overall family. At least in the case of *this* score by Steiner, you won’t have to concern yourself about how the double bassoon sounds simply because he did not use it! But he uses the contrabass that has the same relationship to the celli as does the C. Fag does to the Fag.

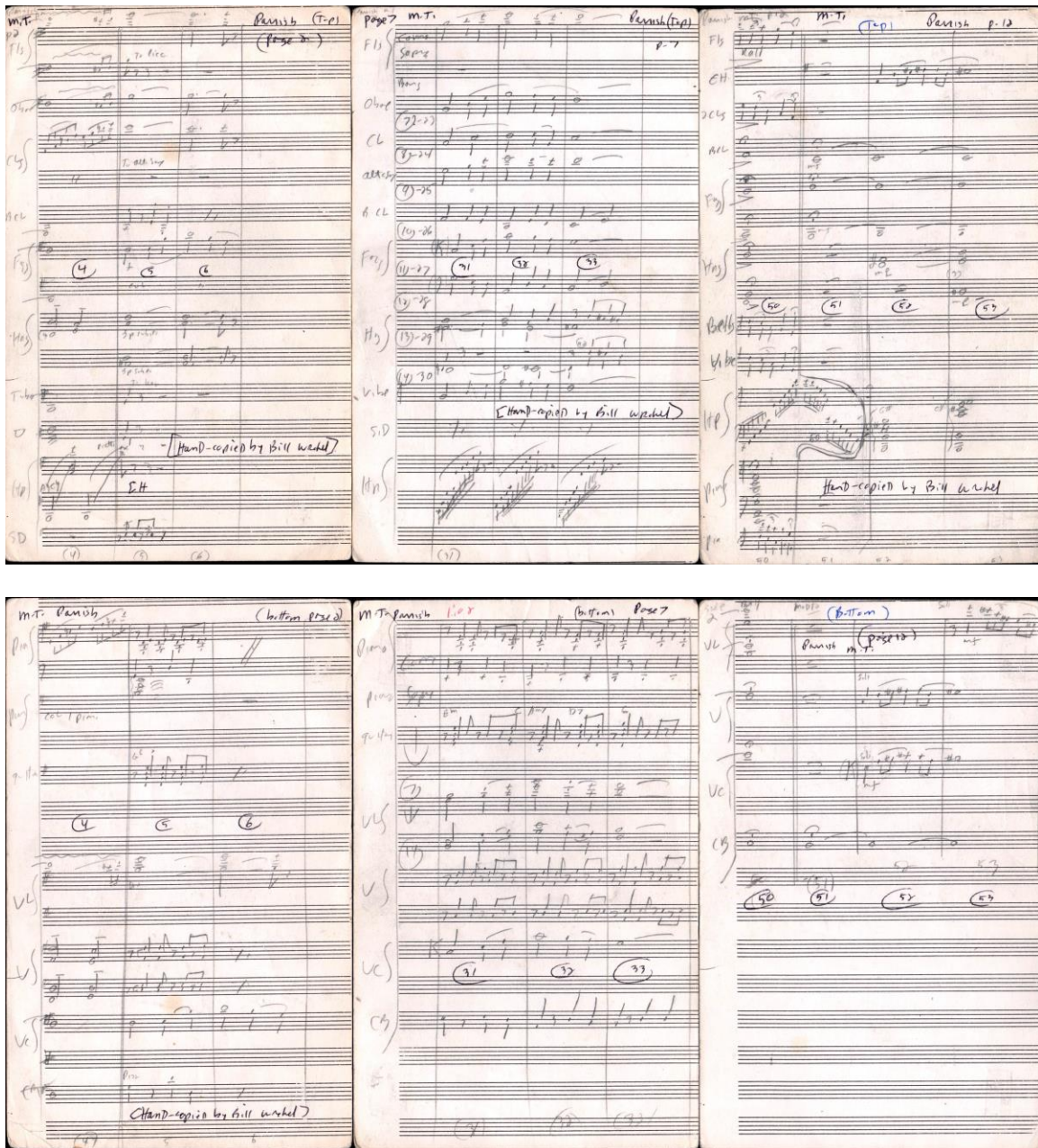
Now: As Joe Doherty wrote in his excellent album booklet, the Main Title of *Parrish* is truly a “sparkling upbeat” cue. It is a bright, cheerful celebration of youth, love, and the successful endurance of hardships (in the form of blue tobacco mold, Judd & Edgar Raikes, and the complexity of multiple girlfriends!).

The Main Title is marked in the cue sheets as “Opening” for the first 9 seconds, then “Ellen” for 2:11. So actually the Main Title is the Ellen Theme. Curiously, however, Ellen (Claudette Colbert) plays a rather minor role in this movie, overshadowed by Troy Donahue’s role, Karl Malden, and several other key actors.

In the grace bar, the flutes/oboe/clarinets/violins/violas make an upward sweep or run of “7” septuplet 32nd notes Line 1 (Line 2 for flutes and violins) D-E-F#-G-A-B-C. Reminder: middle C is c’ or Line 1 C; the octave below is c or small octave C; the octave below that is C or Great Octave C; the octave below this is CC or Contra-octave C. The octave above middle C is c’’ or Line 2 C; the octave above that is c’’’ or Line 3 C]. The harp is gliss *f* (forte) from Line 1 D quarter note up to (Bar 1) Line 3 D 8th note (followed by an 8th and quarter rest) and then a gliss from (bottom staff) Great octave D half note gliss line up to Line 2 A 32nd note.

In Bar 1, we find the whole note trill (tied to next several bars) of flute I, oboe, and violins on note D. Flute I and violins are trill on Line 3 D whole note tied to whole notes next two bars and also tied to whole note in Bar 4 (with the added C#-D after-beats /grace notes. In Bar 1, flute II plays Line 3 D 8th (followed by an 8th and quarter rest) down to Line 2 D half note trill (*tr*~~~~~) tied to whole note trill in Bars 2 & 3 and tied





to whole note in Bar 4 followed by the C#-D after-beats. Clarinet I plays Line 2 D [written E] half note trill tied to D 8<sup>th</sup> note, and then leaps radically down to small octave E-G-middle C legato 8<sup>th</sup> notes (these four 8<sup>th</sup> notes are connected by a crossbeam) to (Bar 2) B-Line 1 D-G-B legato 8ths (crossbeam connected) down to ascending 8<sup>th</sup> note figure Line 1 A-Line 2 C-E-A (crossbeam connected). Back in Bar 1, clarinet II plays Line 2 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down radically to small octave D-E-G-C legato slur 8<sup>th</sup> note (crossbeam connected) to (Bar 2) the same notes played as clarinet I (see above).

The bass clarinet/Fag II/tuba/rolled timp/VC/CB play sustained (tied) D whole notes thru Bar 4. Specifically, the bass clarinet plays *ff* small octave D [written E] *rinforzando* whole note tied to whole notes thru Bar 4. Fag (bassoon) II and tuba play *ff*

(*f* for the tuba) on Great octave D whole notes thru Bar 4. Actually, for the bassoon, the D whole note in Bar 2 is tied to an 8<sup>th</sup> note in Bar 3 followed by a *rinforzando* D dotted quarter note tied to half note and tied to whole note in Bar 4. The timp is trill rolled on small octave D whole notes thru Bar 4. VC/CB play *ff* on small octave D *rinforzando* whole notes tied to whole notes thru Bar 4. In Bar 1, the *piatti* (cymbals) sound forte a *rinforzando* quarter note (x-headed), notated or positioned on the second from the top line on the staff, followed by a quarter and half rest. Incidentally, several of the cymbal crashes you hear in this Main Title are not officially written on the score but added as a second track to time the various fireworks being exploded colorfully on the screen.

The horns and violas begin to play *ff* (fortissimo) descending half note chords tenuto (full value held notes) and also *rinforzando*-marked (accented notes with the > symbol above the notes). Specifically, after a half rest in Bar 1, horns play Line 1 C/E/G/Line 2 C half notes [written Line 1 G/B/D/G]. In terms of placement, the top staff of horns (I assume) I & III play Line 3 E (horn III) and Line 2 C (horn I), while the bottom staff of horns IV & II play Line 1 C {horn IV) and Line 1 G {horn II). The tonality of course is the basic C maj (C/E/G). As for the violas, they play unison Line 2 D 8<sup>th</sup> in Bar 1 (followed by an 8<sup>th</sup> and quarter rest) to the same placement of the horns on middle C/E/G/Line 2 C tenuto and *rinforzando* half notes. In Bar 2, they play the B minor half note chord (actual notes small octave B/Line 1 D/F#/B) to A min (A/middle C/E/A) half notes to (Bar 3) G maj (G/B/D/G) to F# maj (notes F#/A#/C#/F#) to (Bar 4) E/G/C/E (C maj 1<sup>st</sup> inv) to F#/A/C/D (D Dom 7<sup>th</sup> 1<sup>st</sup> inv). Steiner, incidentally, tended to favor the Dom 7<sup>th</sup> chords in his works. Double-bar lines traverse the score lines and spaces after Bar 4.

This “Opening” section is about to conclude but the Fags and celli foreshadow the vibrant Ellen motif. They play small octave D half note to E quarter note legato up to B quarter note to (Bar 6) Line 1 D half note back to small octave B legato to G quarter notes. The violins in Bar 5 play *div* Lines 2 & 3 G whole notes tied to (Bar 6) half notes and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Violas play the rhythmic pattern. Here we find (after an 8<sup>th</sup> rest) small octave G/B/D/E (G maj 6<sup>th</sup>) quarter notes to 8<sup>th</sup>s notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes (8<sup>th</sup> rest following) to 8<sup>th</sup> notes once again. Repeat in Bar 6. Specifically, top staff violas after that initial 8<sup>th</sup> rest play side-bracketed double-stopped small octave G/Line 1 E quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same G/E 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest) to same G/E 8<sup>th</sup>s. Bottom staff violas play small octave B/Line 1 D side-bracketed (double-stopped) notes in this pattern. CB are *pizz* on small octave G quarter note (followed by a quarter rest) up to Line 1 D down to small octave D quarter notes. Repeat next bar. The guitar plays the same rhythmic pattern as the celli, notated above the staff as G6 (G maj 6 chord). The notes are actually written as Line 1 D/G/B/Line 2 E. The piano top staff also plays this pattern but on small octave G/B/Line 1 D/E notes. The bottom staff of the piano plays as the CB but an octave lower. Flute I in Bar 5 plays Line 3 G whole note tied to (Bar 6) G dotted half note and tied to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Flute II only plays Line 2 G 8<sup>th</sup> (followed by rests). Also that flute II staff then indicates *to Picc*. The oboe and clarinet I play the flute I line but an octave lower (Line 2 G). Clarinet II is silent with the note *to alto sax*. The bass clarinet plays small octave G staccato quarter note (followed by a quarter rest) up to Line 1 D down to small octave D staccato (dot over each note) quarter notes. Repeat in Bar 6. Horns play *fp subito* small octave B/Line 1 D/E/G whole notes tied to dotted half notes

and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). The tuba and timp play Great octave G quarter note (followed by rests) in Bar 5. The harp has been playing two half note ascending glissandi per bar on Great octave D up to Line 3 E. It finishes with the Line 3 E 8<sup>th</sup> note in Bar 5 (followed by rests). The piatti also sounds a quarter note on the first beat of Bar 1. The snare drum makes its first appearance (or hearing) in Bar 5. After an 8<sup>th</sup> rest, it plays an acciaccature (grace note) to an 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to grace note to 8<sup>th</sup> note. Repeat pattern in the same bar and repeat in Bar 6.

In Bar 7 (start of page 3), the Ellen Theme commences (dvd 0:00:15, or Chapter 1 at 00:15), played by flute I, oboe, clarinet I, alto sax, and violins. As an Eb instrument, the alto sax has the key signature of four sharps for this cue. [Note: If you count down ten chromatic steps from the written sax note B, you will come to the concert pitch of D. In reverse, if you wish to write from concert pitch to sax written, count up ten steps from D concert pitch and you will reach the B written note for sax].

The theme starts on Line 2 [Line 1 for oboe/clarinet/alto sax) D half note up to G to A quarter notes to (Bar 8) B half note to B to G quarter notes to (Bar 9) whole note A tied to whole note next bar. The harp plays an upward sweep of 32<sup>nd</sup> notes (Great octave G/B/small octave D/G/B/Line 1 D/G/B) [in effect the G major tonality] to Line 2 D 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half note). Repeat in Bar 8. The piccolo and pianos play *molto staccato* 8<sup>th</sup> note figures. So, after an 8<sup>th</sup> rest, they play staccato notes Line 2 D up to Line 3 D back down to Line 2 D 8<sup>th</sup>s (crossbeam connected). Repeat the pattern in the same bar and repeated in Bar 8. In Bar 9, they play the pattern on Line 2 E up to Line 3 E down to Line 2 E 8<sup>th</sup> notes. In Bar 10, after an 8<sup>th</sup> rest, they play that e''-e'''-e'' pattern up to two Line 3 E 16<sup>ths</sup> down to two Line 2 E 16<sup>ths</sup> (connected by two crossbeams) up to Line 3 E down to Line 2 E 8<sup>ths</sup>. Horn IV, celli and both bassoons play small octave D dotted half note legato to E quarter note (repeated next bar) to (Bar 9) E half note up to Line 1 E legato to middle C quarter notes. In Bar 10, they play small octave A-G 8<sup>ths</sup> (crossbeam connected) to "3" triplet value 8<sup>ths</sup> A-middle C-D up to E-middle C 8<sup>ths</sup> (crossbeam connected) to "3" triplet value descending 8<sup>th</sup> notes A-G-E.

The guitar/piano I/violas continue to play the rhythmic pattern as described earlier on G maj 6<sup>th</sup> notes. In Bar 9, they play the rhythm on (for viole) G/A/middle C/E (C maj 6<sup>th</sup>). Repeat in Bar 10. In Bar 9 (after an 8<sup>th</sup> rest), the guitar plays that rhythm on Line 1 D/G/Line 2 C/E notes. CB in Bar 9 pluck small octave G quarter note (followed by two quarter rests) down to D quarter note. Repeat next bar. Piano I bottom staff plays the same but an octave lower register. The harp in Bar 9 plays the run of ascending 32<sup>nd</sup> notes Great octave G-small octave C-E-G (bottom staff) and (top staff) middle C-E-G-Line 2 C up to E stand alone 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). Repeat next bar. Horns I-II-III in Bar 7 play small octave B/Line 1 D/E whole notes tied to next bar. In Bar 9, they play A/middle C/E whole notes tied to next bar.

In Bar 11 (start of page 4), the melody line continues on Line 2 (for flute & violins; Line 1 for oboe/alto sax) D half note up to A legato to B quarter notes to (Bar 12) Line 3 C half note up to D to C quarter notes to (Bar 13) Line 2 B whole note tied to whole note next bar. The guitar plays the rhythmic pattern on D7 chords (D Dom 7<sup>th</sup> or D/F#/A/C). Specifically, the guitar plays (after an 8<sup>th</sup> rest) on Line 1 D/A/Line 2 C/F# notes. In Bar 13, the guitar returns to D/G/B/Line 2 E chords. In Bar 14, the guitar plays the rhythm on B7 (B Dom 7<sup>th</sup> or B/D#/F#/A). Specifically, it plays on Line 1



D#/A/B/Line 2 F# notes. In Bar 11, the piccolo and piano II play the staccato 8<sup>th</sup> notes. So, after an 8<sup>th</sup> rest, we find Line 2 D up to Line 3 D down to Line 2 D 8ths (crossbeam connected), repeated same bar. Repeat next two bars. In bar 14, they play on D# notes. Etc.

In Bar 15 (start of page 5), the melody line continues pronounced (dvd 0:00:31) on Line 3 (for flute and violins) E half note down to Line 2 B legato to Line 3 C# quarter notes to (Bar 16) Line 3 D half note tied to D 8<sup>th</sup> and then same D 8<sup>th</sup> to “3” triplet value E quarter note to D 8<sup>th</sup> to (Bar 17) E half note down to Line 2 B 8<sup>th</sup> legato to Line 3 C# dotted quarter note to (Bar 18) D half note tied to D 8<sup>th</sup> to E quarter note to D 8<sup>th</sup> (not “3” triplet value this time). In Bar 19 (start of page 6), the melody line continues on Line 3 C half note down to Line 2 G quarter note legato slur up to Line 3 C quarter note down to (Bar 20) B dotted half note tied to B 8<sup>th</sup> note down to G 8<sup>th</sup> legato to (Bar 21) A whole note tied to quarter note in Bar 22, and then up to Line 3 D down to Line 2 B to A legato quarter notes.

Back in Bar 15, the guitar plays the rhythm on E6 (E maj 6<sup>th</sup>). In Bar 16, the guitar plays on B min7 (B/D/F#/A). Repeat these two bars in the next two bars. Etc.

Bars 7 thru 14 are repeated in Bars 23 thru 30. In Bar 31 (dvd 0:01:02), violins I play Line 2 E/G half notes to G/B quarter notes up to Line 3 C/E quarter notes to (Bar 32) E/G half notes to D/F# quarter notes to Line 2 A/Line 3 E quarter notes to (Bar 33) B/Line 3 D half notes tied to (Bar 34, start of page 8) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Then violins I play *unis* Line 3 C quarter notes down to “3” triplet value quarter notes Line 2 A-G-E down to (Bar 35) D half note up to G to A quarter notes to (Bar 36) B half note to same B quarter note down to G quarter note to (Bar 37) *div* Lines 2 & 3 G whole notes tied to whole notes next bar (these two tied whole notes in Bars 37-38 are repeated in Bars 39-40).

Back in Bar 31, violins II play Line 1 G/B half notes (in combination with the E/G half notes of violins I we have the E minor tonality) up to B/Line 2 E quarter notes to E/G quarter notes up to (Bar 32) G/Line 3 C half notes down to F#/A to E/F# quarter notes to (Bar 33) D/G whole notes tied to (Bar 34) 8ths notes (followed by an 8<sup>th</sup> rest). Then violins II continue unison on the same notes as violins I down to (Bar 35) Line 1 B half note to *div* B/Line 2 D half notes to (Bar 36) Line 2 C/E half notes to another C/E pairing of half notes to (Bar 37) B/D whole notes tied to whole notes next bar to (Bar 39) B/D# whole notes tied to whole notes next bar.

After an 8<sup>th</sup> rest in Bar 31, violas bottom staff play small octave B quarter note to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to middle C 8<sup>th</sup> to (Bar 32), after an 8<sup>th</sup> rest, C quarter note to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup>, and so forth. Violas top staff in Bar 31 play small octave A/Line 1 E quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8ths again to (Bar 32) after an 8<sup>th</sup> rest, G/E quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to A/F# 8ths (followed by an 8<sup>th</sup> rest) to A/F# 8ths, and so forth.

VC in the “k” tenor clef play small octave G half note to B quarter note up to Line 1 E quarter note up to (Bar 32) G half note to F# to E quarter notes down to (Bar 33) D whole note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Then the celli play C quarter note down to “3” triplet value quarter notes A-G-E to (Bar 35) D half note up to G to A quarter notes to (Bar 36) B half note to B down to G quarter notes to (Bar 37) D half note to E up to B quarter notes up to (Bar 38) Line 1 D half note down to small octave B down

to E quarter notes down to (Bar 39) D# half note up to G to B quarter notes up to (Bar 40) Line 1 D# half note down to B to G quarter notes. Incidentally bassoon I is *col* the cello.

Back in Bar 31, CB pluck *pizz* small octave E quarter note (followed by a quarter rest) to same E to D quarter notes down to (Bar 32) Great octave A quarter note (followed by a quarter rest) up to small octave D quarter note down to C quarter notes down to (Bar 33) Great octave B quarter note (followed by a quarter rest) up to small octave D-D quarter notes to (Bar 34) now *arco* A whole note down to (Bar 35) once again *pizz* D quarter note (followed by a quarter rest) to D-D quarter notes, and so forth.

The guitar in Bar 31 plays the rhythmic pattern (see the violas) on *Em* to *C* on the very last 8<sup>th</sup> chord in this bar to (Bar 32) *Am7* to *D7* to (Bar 33) *G* to (Bar 34) *Am7* quarter note chord seen here as small octave A/Line 1 E/A/Line 2 C/G quarter notes (followed by a quarter and half rest). Then the guitar continues the rhythmic pattern in Bar 35 on *G6* to (Bar 36) *Am7* to (Bar 37) *G6* (repeated next bar) to (Bar 39) Line 1 G/B/Line 2 D#/G notes in that rhythm (repeated in Bar 40). Clarinet I plays Line 1 G [written A] half note up to B half note up to (Bar 32) C half note, and so forth. The bass clarinet plays Line 1 E half note to E to D quarter notes down to (Bar 32) small octave A half note up to Line 1 D to C quarter notes down to (Bar 33) B up to D half notes. Fag II plays small octave G half note down to E-D quarter notes down to (Bar 32) Great octave A half note up to small octave D to C quarter notes down to (Bar 33) B up to D half notes, and so forth.



Back in Bar 31, flutes play Line 2 G half note up to B up to Line 3 E quarter notes to (Bar 32) G half note to F# to E quarter notes to D whole note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and so forth in this melody line already discussed. The oboe and alto sax play this an octave lower register. The vib does also but only in Bars 31 thru 33.

The horns play as well. Horns I-II play in Bar 31 Line 1 E [written Line 1 B] whole note tied to half note next bar to D to E quarter notes, while horns III-IV play small octave B [written Line 1 F#] dotted half note to middle C quarter note to (Bar 32) C down to small octave A half notes, and so forth. The harp in Bar 1 plays ascending legato 32<sup>nd</sup> notes Great octave E-B-small octave G-B-Line 1 E-G-B-Line 2 E (connected by three crossbeams) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). In Bar 32, the harp then plays Great octave A-small octave E-G-middle C-E-G-Line 2 C-E 32<sup>nd</sup> notes to G 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). In Bar 33, the harp then plays Contra-octave B-Great octave B-small octave D-G-B-Line 1 D-G-B 32<sup>nd</sup> notes to Line 2 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest).

Skipping to Bar 41 (dvd 0:01:22), we come to the tempo marking of *Grandioso*. There is a vertical double line traversing down the page at the end of Bar 40, signifying a section change in the music. Moreover there is a cancellation of the G major (one sharp) key signature in effect since the start of the cue. For instance, the natural glyph is inserted at the start of Bar 41 for the “C” or concert instruments, and a natural glyph and two sharps for the B-flat instruments.

The first flute (flute II is silent until Bar 44) plays *f* Line 2 G half note up to Line 3 C to D quarter notes legato slur to (Bar 42, start of page 10) E half note to a sounding of same E quarter note down to C quarter note to (Bar 43) D quarter note (these three quarter notes are under the phrase/legato slur) up to A tenuto-marked quarter note to G to F quarter notes (under the mini-phrase slur) down to (Bar 44) D-D-Line 2 A “3” triplet value quarter notes to G to F normal value quarter notes to (Bar 45) G half note up to Line 3 D to E quarter notes, and so forth. The oboe plays the same as flute I but an octave lower register. Flute II in Bar 44 joins flute I (same notes and register) to (Bar 45) G up to B half notes.

Back in Bar 41, clarinet I plays forte Line 2 E [written F#] half note up to G [written A] half note up to (Bar 42) Line 3 C [written D] half note to same C down to Line 2 G quarter notes to (Bar 43) A quarter note to A tenuto quarter note to G to F quarter notes down to (Bar 44) “3” triplet value quarter notes D-C-Line 1 A quarter notes to G to F normal value quarter notes up to (Bar 45) Line 2 D up to G half notes. Back in Bar 41, clarinet II plays Line 1 C up to E half notes to (Bar 42) G half note to G down to E quarter notes to (Bar 43) G-A-G-F quarter notes to (Bar 44) *com a sopra* clarinet I to (Bar 45) Line 1 B half note up to Line 2 D to E quarter notes. Back in Bar 41, the bass clarinet sounds *f* Line 1 G half note up to Line 2 C to D quarter notes to (Bar 42) E [written F#] half note to E down to C quarter notes to (Bar 43) D [written E] whole note tied to whole note next bar down to (Bar 45) Line 1 G [written A] half note up to Line 2 D to E quarter notes.

Back in Bar 41, Fag I plays forte Great octave G whole note tied to whole note next bar (repeated in Bars 43-44) while Fag II plays Great octave C tied whole notes in that repeat pattern.

Back in Bar 41, horns I-II (top staff) play *f* small octave G [written Line 1 D] half note up to Line 1 C to D [written G-A] quarter notes to (Bar 42) E [written B] half note to E down to C quarter notes to (Bar 43) D whole note tied to whole note next bar down to (Bar 45) small octave G half note up to Line 1 D to E quarter notes, and so forth. Horns III-IV in Bar 41 play *f* small octave E/G [written small octave B/Line 1 D] whole notes

tied to next bar, and then (Bar 43) F/A [written Line 1 C/E] whole notes tied to whole notes next bar to (Bar 45) F/B whole notes tied to next bar.

Back in Bar 41, the harp plays ascending to descending “6” sextuplet 16<sup>th</sup> note figures Great octave C-G-small octave C-E-G-middle C (connected as a figure by two crossbeams) up to (top staff) E-G-Line 2 C-E-G-Line 3 C 16ths (connected by two crossbeams) up to descending 16ths E-C-Line 2 G-E-C-Line 1 G 16ths (connected by two crossbeams) down to E-C-small octave G-E-C-Great octave G 16ths. The harp repeats this bar in the next bar. The piano in Bar 41 is arpeggiando (vertical wavy line rolled chord) on Great octave C/G/small octave E/G/middle C/E whole notes tied to whole notes next bar. In Bar 43, the harp plays ascending 16ths Great octave C-G-small octave D-F-A-middle C (connected by two crossbeams) up to D-F-A-D-F-A 16ths up to descending 16ths Line 3 D-Line 2 A-F-D-Line 1 A-F down to D-small octave A-F-D-Great octave A-F 16ths. Repeat next bar. The piano plays arpeggiando Great octave C/G/small octave F/A/Line 1 D whole notes tied to next bar. After a quarter rest in Bar 43, piano II plays Lines 2 & 3 A to G to F quarter notes to (Bar 44) “3” triplet value quarter notes Lines 2 & 3 D to C to Lines 1 & 2 A to G to F normal value quarter notes.

Back in Bar 41, violins I play forte Lines 1 & 2 G half notes up to Lines 2 & 3 C to D quarter notes to (Bar 42) E half notes to E down to C quarter notes to (Bar 43) D whole notes tied to whole notes next bar down to (Bar 45) Lines 1 & 2 G half notes up to Lines 2 & 3 D quarter notes to E quarter notes to (Bar 46, start of page 11) Lines 2 & 3 F half notes to G to F quarter notes to (Bar 47) E whole notes tied to whole notes next three bars (*Rall* and held fermata in Bar 50).

Back in Bar 41, violins II play Line 2 C/E half notes to E/G half notes up to (Bar 42) G/Line 3 C half notes to G/C quarter notes legato down to E/G quarter notes to (Bar 43) F/A whole notes tied to whole notes next bar down to (Bar 45) Line 1 B/Line 2 D half notes up to G/B half notes to (Bar 46) B/Line 3 D half notes played twice to (Bar 47) G/Line 3 C whole notes tied thru Bar 50. Back in Bar 41, violas play small octave G half note up to Line 1 C to D quarter notes to (Bar 42) E half note to E down to C quarter notes to (Bar 43) D whole note tied to next bar down to (Bar 45) small octave G half note up to Line 1 D to E quarter notes to (Bar 46) F half note to F down to D quarter notes to (Bar 47) E whole note tied to next three bars. Celli play the same notes and register. CB play *arco* small octave C whole note tied to whole note next bar (repeated thru Bar 48) to (Bar 49) C whole note to (Bar 50) another C whole note but held fermata.

In Bar 50, flutes play “3” triplet value quarter notes Line 3 D-C-Line 2 A to normal value G to E quarter notes (the E quarter note is held fermata). Clarinets play the same but an octave lower register. The bass clarinet plays Line 1 E whole note held fermata. Fags play Great octave C/G whole notes held fermata. Horns I-II play Line 1 E [written Line 1 B] whole note held fermata, while horns III-IV play small octave G/Line 1 C whole notes. The bells and vibe sound “3” triplet value descending quarter notes Line 2 D-C-Line 1 A to normal value G quarter note down to E quarter note held fermata. Piano II plays this pattern in both the starting Line 2 and Line 2 registers as delineated. Piano I plays Great octave C/G/small octave E/G/Line 1 C/E whole notes held fermata. The harp plays ascending 16<sup>th</sup> notes Great octave C-G-small octave C-E-G-Line 1 C (connected as a figure by two crossbeams) up to (top staff) E-G-Line 2 C-E-G-Line 3 C 16ths (connected by two crossbeams) up to descending 16ths E-C-Line 2 G-E-C-Line 1 G (connected by two crossbeams) to E-C-small octave G-E-C-Great octave G 16ths.

In Bar 51 (dvd 0:01:46 or Chapter 1 at 1:46), the scene switches to Parrish, as deckhand, saying goodbye to the skipper. Parrish tells him that he has to fly to Connecticut at noon with his mother. The cue sheets label this section as "On Deck."

The bass clarinet plays *mf* small octave B whole note [written middle C#] held fermata and tied to whole note in Bars 52-53. Repeat the newly sounded B tied whole notes in Bars 54-55. Fag II play the Contra-octave B whole note ties in that same pattern as the bass clarinet, while Fag I plays Great octave B. CB also play Great octave B whole note held fermata in Bar 51 (tied to next two bars), and then sounded another tie of whole notes in Bars 54-55.

In Bar 52, the English horn/viole/VC (in the "k" tenor clef) play the Ellen/Parrish melody line fragment. They all play small octave B quarter note up to Line 1 E-F# 8<sup>th</sup> notes (crossbeam connected) to G# quarter note to same G# to E 8<sup>th</sup> notes to (Bar 53) F# whole note [written Line 2 C# for the English horn]. Top staff horns I-II (or I-III if you prefer) play *mp* small octave G#/B [written Line 1 D#/F#] whole notes legato up to (Bar 53) A/Line 1 E [written Line 1 E/B] whole notes. In Bar 53, horn II on the bottom staff plays middle C# [written G#] whole note *mp*. In Bar 52, the harp is arpeggiando on Contra-octave B/Great octave B/small octave E/G#/B (E maj tonality) whole notes. In Bar 53, the harp is arpeggiando on Contra-octave and Great octave B whole notes (bottom staff) and (top staff) A/middle C#/E/F whole notes. In Bar 53, after a quarter rest, violins make a response figure (dvd 0:01:55) *mf* on Line 3 E quarter note down to "3" triplet value descending 8<sup>th</sup> notes C#-A-F# (crossbeam connected) to E legato down to C# 8<sup>th</sup> notes (crossbeam connected).

In Bar 54, the E.H./viole/VC play the Ellen/Parrish motif fragment on small octave B quarter note up to F#-G# 8<sup>th</sup> notes to A quarter note to B-A 8ths to (Bar 55) G# whole note. Horns I-II-IV play small octave D#/A/B whole notes in Bar 54. In Bar 55, horns II-IV play E/G# whole notes while horn I now plays middle C# legato to B quarter notes and then back to C#-B legato quarter notes. The harp is arpeggiando on Contra-octave and Great octave B whole notes and small octave D#/A/B. In Bar 55, the harp plays Great octave E/B/small octave E (bottom staff) and (top staff) G#/middle C#/G# whole notes. After a quarter rest in Bar 55, the violins play the response figure on Line 3 D# quarter note to "3" triplet value 8<sup>th</sup> notes C#-B-G# to next "3" triplet descending notes F#-E-B to (Bar 56) Line 2 C# half note down to Line 1 G legato to A# quarter notes to (Bar 57) Line 1 B whole note. In Bar 58 (page 14), the violins continue on Line 2 C# half note down to G# legato to A# quarter notes to (Bar 59) B whole note (repeated next bar) crescendo to (end Bar 61) Line 1 D# up to G# 8<sup>th</sup> notes back down to D# half note legato to middle C# quarter note held fermata. Viola I also play this exact end-bar figure, while viole II play small octave A# whole note decrescendo and held fermata.

Back in Bar 56, clarinets play small octave G#/middle C# half notes to A#/C# half notes to (Bar 57) B/F# whole notes (repeat these bars in Bars 58-59) to (Bar 60) B/E whole notes [written middle C#/F#] crescendo to (end Bar 61) small octave A# whole note decrescendo and held fermata (for clarinet II) and (for clarinet I) Line 1 D dotted half note legato to C# [written D#] quarter note decrescendo and held fermata. Silent in Bar 56, the bass clarinet plays (in Bar 57) Line 1 F# [written G#] whole note. Repeat these two bars in Bars 58-59. In Bar 60, the bass clarinet plays E whole note crescendo to (end Bar 61) same E whole note held fermata. Fags in Bar 56 play Great octave and small octave E whole notes legato to (Bar 57) D# whole notes (repeated next two bars) to

(Bar 60) Great octave C#/G# crescendo to (end Bar 61) unison Great octave F# whole note decrescendo and held fermata. Horns are silent after Ba5 55 to end of cue (as also the English horn).

Back in Bar 56, the harp plays “3” triplet value 8<sup>th</sup> note figures. After a triplet value 8<sup>th</sup> rest, it plays small octave G# up to middle C# triplet 8ths up to descending E-C#-G#. After another 8<sup>th</sup> rest, it repeats the same notes. In Bar 57, it plays small octave D#-F# up to descending B-F#-D# (played 2X). Repeat these bars in Bars 58-59. In Bar 60, the harp plays these as small octave E-G# up to descending B-G#-E down to ascending C#-E-G# to B-G#-E. In end Bar 61, the harp plays whole notes Great octave F#/small octave E/A#/D# held fermata. In Bar 56, divisi violas play G#/middle C# half notes to A#/C# half notes and so forth (see clarinets). In end Bar 61, however, viole II plays small octave A# whole note held fermata while I plays the melody line (see violins). VC in Bar 56 play small octave E whole note legato to (Bar 57) D# whole note (repeated next two bars) to (Bar 60) divisi Great octave G#/E whole notes to (end Bar 61) F#/E whole notes held fermata. Back in Bar 54, CB play Great octave B whole note legato up to (Bar 55) E whole note. In Bar 56, CB play that E whole note legato to D# whole note in Bar 57 (repeat in Bars 58-59). In Bar 60, CB play small octave C# crescendo and legato up to (end Bar 61) F# whole note decrescendo and held fermata.

End of cue at 0:02:24.



p. 14 Banish m.T. f end)

CLB

BCL

Fors

HP

58 59 60 61

U4

U

VC

CB

Disturbed - copied by Bill Archel

The image shows a handwritten musical score on aged paper. At the top, it is labeled 'p. 14 Banish m.T.' with a 'f end)' marking on the right. The score is written on ten staves, grouped into five pairs. The first four pairs are labeled on the left as CLB, BCL, Fors, and HP. The fifth pair is labeled U4 and U. Below these, there are three more staves labeled VC and CB. The music is written in a shorthand style with various notes, rests, and accidentals. Above the HP staff, measures 58, 59, 60, and 61 are circled. A handwritten note 'Disturbed - copied by Bill Archel' is written across the U staff. The paper shows signs of age, including some staining and wear.

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[Trip To Connecticut] R1/2 *Maestoso* in C time, 73 bars, 2:25. Cue #39340. Note: There are no official cue titles in either the orchestrated sheets or Max's sketch sheets, so I will substitute with either my own descriptive titles or cue sheet titles [in brackets. Dvd location: 0:02:59

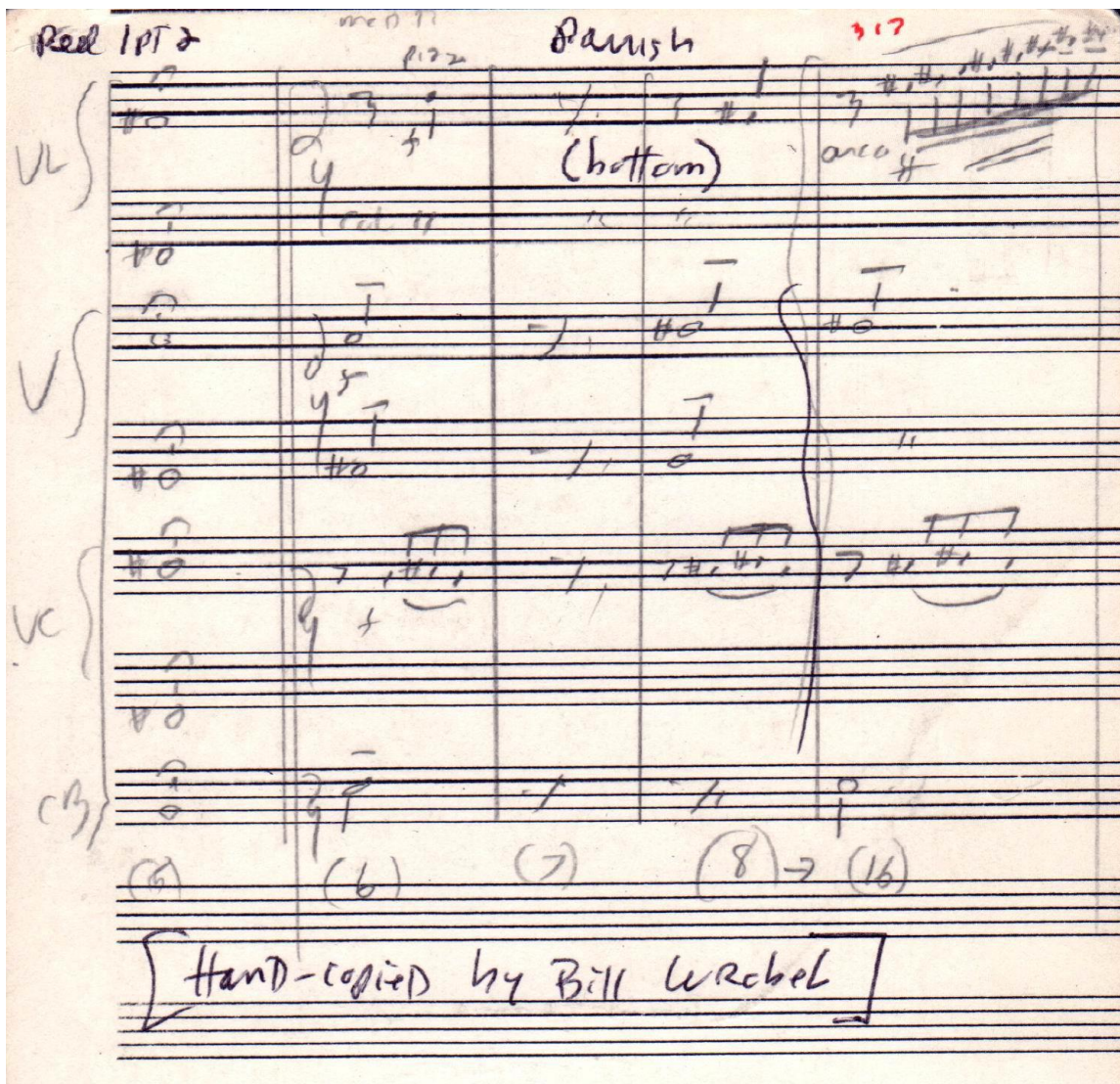
The first three and a half bars were deleted in the motion picture or dialed out. The music starts when the skipper says "What does matter is that you decide what you want out of life." The first two bars (*Maestoso*) comprised of descending half notes, not dissimilar to the opening of the Main Title. Six violins I and flute I plays *mf* Line 2 E to D tenuto half notes to (Bar 2) C to Line 1 B tenuto half notes, while six violins II play Line 1 A to G tenuto half notes to (Bar 2) G legato to F# quarter notes to F# quarter note down to D#-F# 8<sup>th</sup> notes. Four divisi viole play the divisi violins lines (but an octave lower register). Two celli I top staff line play small octave F# to G tenuto half notes to (Bar 2) Great octave A/small octave E quarter notes crescendo to unison D quarter note and then same D quarter note to D#-F 8<sup>th</sup> notes. After a quarter rest, VC bottom staff play Great octave D rinforzando half note to same D quarter note. After a quarter rest in Bar 2, they then play D quarter note legato to G half note. The harp plays the same. CB play the same but an octave higher (small octave register).

Fag I plays *mf* middle C to small octave B tenuto half notes down to (Bar 2) E legato and crescendo to D quarter notes down to Great octave G half note. After a quarter rest, Fag II plays Great octave D tenuto half note to same D tenuto quarter note to (Bar 2) A up to small octave D quarter notes down to Great octave G half note. The bass clarinet plays Line 1 F# [written G#] half note to G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 2) G legato to F# quarter notes down to D quarter note legato to D#-E 8<sup>th</sup> notes. Clarinet II plays Line 1 E [written F#] tenuto half note to D-G-F#-E 8<sup>th</sup> notes down



Panish *R/2* *m. 100* *205* = [Panish]  $\sharp \pm \pm$   
 Fls *Tripp To Connecticut* *(Top)*  
 Obop  
 Cl  
 Bill  
 Fog  
 Hns  
 (Ferryboat)  
 Skipper to Panish  
 what does matter is that you decide what you want out of life  
 H.P.  
 Piny  
 (5) 6 (10) (2) 9 (8) → 9 (16)





to (Bar 2) C [written D] half note crescendo to B [written middle C#] half note. After a half and 8<sup>th</sup> rest, clarinet I plays forte the same G-F#-E 8ths to (Bar 2) G legato to F# quarter notes to F# quarter note down to D#-E 8ths. The oboe follows the exact same line as clarinet I. Flute II plays Line 1 A tenuto half note (followed by an 8<sup>th</sup> rest) to (see clarinet I).

In Bar 3, flute I, oboe, bass clarinet, and violins I play Line 1 F# whole note to (Bar 4) E whole note to (Bar 5, start of page 2) F# whole note held fermata. Clarinet I and violins II play Line 1 D# whole note to (Bar 4) middle C whole note to (Bar 5) D# whole note again and held fermata. Clarinet II and two violas I (top staff) play small octave B [written middle C# for the clarinet] whole note to (Bar 4) small octave G whole note back to (Bar 5) B whole note held fermata. Fag I and two VC (bottom staff) play Great octave F# whole note to (Bar 4) G whole note to (Bar 5) F# whole note held fermata. Fag II plays Contra-octave B whole note to (Bar 4) Great octave C whole note to (Bar 5) Contra-octave B whole note held fermata. Two violas II (bottom staff) play small octave

F# whole note to (Bar 4) E whole note to (Bar 5) F# whole note held fermata. Top staff VC play small octave D# whole note to (Bar 4) E whole note to (Bar 5) D# whole note held fermata. CB play Great octave B whole note to (Bar 4) small octave C whole note to (Bar 5) Great octave B whole note held fermata. Horns play small octave F# [written middle C#]/B [written Line 1 F#]/D#[written A#]/Line 1 F# [written Line 2 C#] whole notes in Bar 3. Specifically, the top staff horns play small octave B [written Line 1 F#] and Line 1 F# [written Line 2 C#] while the bottom staff of horns II-IV play small octave F# [written middle C#] and Line 1 D# [written Line 1 A#]. Combined they play the B maj (B/D#/F#) tonality. In Bar 4, horns play small octave E/G/C/E [written B/D/G/B] whole notes or the C maj (C/E/G) tonality. In Bar 5, they return to the B maj whole notes as given (but now held fermata).

In Bar 3 thru 5, the harp and piano are perhaps the most noticeable instrument lines playing legato and arpeggio 8<sup>th</sup> note figures. They both play Great octave B up to Great octave F# up to B up to small octave D# 8<sup>th</sup> notes (connected by a crossbeam) to next ascending 8<sup>th</sup> notes F#-B-Line 1 D#-F# (all eight notes are played under the legato umbrella) back down to (Bar 4) Great octave C-G-small octave C-E to G-middle C-E-G. In Bar 5, they play Contra-octave B up to Great octave F# up to B up to small octave F# (crossbeam connected) up to stand alone B 8<sup>th</sup> notes down to Great octave B dotted quarter note held fermata. [12:12 pm veteran's Day, Nov 11, 2003. Time out for Chinese lunch with the wife and to buy today's release of *Terminator III* on dvd]

In Bar 6 (dvd 0:03:05), the cue changes to *Moderato* in 2/4 time as the ferryboat moves away from the pier. The most prominent or noticeable musical movement is the quarter note to 8<sup>th</sup> note repetitions played by the flutes and oboe. So, after an 8<sup>th</sup> rest, flute I plays forte Line 2 (Line 1 for oboe) B quarter note to B 8<sup>th</sup> (repeated next two bars) while flute II plays Line 2 E notes (repeated in Bar 7). In Bar 8, flute II plays (after an 8<sup>th</sup> rest) F# quarter note to F 8<sup>th</sup>. After a quarter rest in Bar 6, the clarinets play *sf* > Line 1 B [written Line 2 C#] tenuto quarter note (repeated next bar) to (Bar 8), after a quarter rest, Line 1 F# [written G#] quarter note. After an 8<sup>th</sup> rest in Bar 6, the bass clarinet plays *f* legato 8<sup>th</sup> notes small octave B-C#-B (repeated next bar) to (Bar 8) C#-D#-C#. Fag I plays the same but an octave lower register. Fag II plays forte Great octave E half note (repeated next two bars). Horns top staff play forte small octave G#/B [written Line 1 D#/F#] tenuto half notes (repeated next bar) to (Bar 8) A/middle C# [written E/G#]. After a quarter rest, the vibre strikes *mf* Line 1 rinforzando B quarter note let vibrate (repeated next bar) to (Bar 8), after a quarter rest, Line 1 F# rinforzando quarter note. After an 8<sup>th</sup> rest in Bar 6, the harp top staff plays forte Line 1 B/Line 2 E/B quarter notes to 8<sup>th</sup> notes (repeated next bar) to (Bar 8) B/F#/B notes. The piano top staff plays the same. However, the bottom staff plays B-C#-B 8ths (as Fag I). Also the bottom staff plays Great octave E half note for the next bars. After a quarter rest in Bar 6, the violins pluck forte pizzicato Line 1 B quarter note (repeated next bar) to (Bar 8), after a quarter rest, F# quarter note. Viola play forte small octave G#/B tenuto half notes (repeated next bar) to (Bar 8) A/middle C# half notes. VC play the Fag I line as given. CB play small octave E tenuto half note (repeated next bars).

Skipping to Bar 16 (00:03:17), after a quarter rest, the now arco violins play *ff* < a quickly ascending run (rather depicting the fade-in of the ascending plane!) of eight 32nd notes Line 2 C#-D#-E-F#-G#-A#-B#-C# to (Bar 17) now in C time, key signature of Eb major (3 flats or Bb/Eb/Ab) as the scene changes to them in a plane over Connecticut.



Here we first encounter the tobacco field theme ("Puttin' Tobacco In The Ground" by John Barracuda, arranged by Max) played by the violins *f rubato*. We find the flutes and violins playing Line 3 (Line 2 for oboe and both clarinets) Eb half note down to C 8th legato to Bb dotted quarter note to (Bar 18) quarter notes C legato to Eb and then to C rinforzando 8th legato to Bb dotted quarter note tied to next bar's dotted half note decrescendo (followed by a quarter rest). Fags play forte Great octave Eb/Bb whole notes to (Bar 18) Ab/small octave Eb half notes down to Great octave Eb/Bb half notes to (Bar 19) Great octave and small octave tenuto Eb to tenuto D quarter notes to C tenuto half notes. Horns play *mf* small octave G/Bb/Eb (both top staff horns play the Eb) whole notes to (Bar 18) Ab/middle C/Eb half notes to G/Bb/Eb half notes. In bar 19, the horns then play the distinctive response phrase starting with the rinforzando Eb 1st inversion 8th notes (actual notes small octave G/Bb/Line 1 Eb/G) to rinforzando G major 1st inv dotted quarter note chords (same G/Bb/Eb/G) to same rinforzando G maj 8th to rinforzando Eb maj 2nd inv quarter note chord (Bb/Eb/G/Bb) to same 8th chord (but tenuto) to (Bar 20) Ab maj 8th note chord (Ab/C/Eb/Ab) to same dotted quarter chord to Eb maj 1st inv half note chord (G/Bb/Eb/G). The violas also play this pattern. Trumpets are *cued in* but do not actually play in the final version (as far as I can tell!). Later, in Bar 35 (page 9), the horns start to play this in fiber mutes (*in absence of brass only*). Trumpets here are apparently actually used (but I need to check the recording). The trumpets play the theme *mf con sordini* (with mutes). Muted trombones (if used) play

small octave G/Bb tenuto quarter notes to F#/G/B quarter notes to E/G/B tenuto half notes. Fags, however, do play small octave G/B quarter notes 2X to G/B tenuto half notes. Incidentally, the cue changes its key signature again in Bar 33, canceling the Eb maj (3 flats), substituting with the G maj/E min (one sharp or F-sharp). After an 8<sup>th</sup> rest, the harp plays descending 8<sup>th</sup> notes Line 1 G-F#-E (crossbeam connected) to D down to (bottom staff) small octave B-G-E (crossbeam connected) up to ascending notes in Bar 36 of A-B-middle C-D (crossbeam connected) to (top staff) G-B 8ths (crossbeam connected) to Line 2 D-G-B-Line 3 D (connected by two crossbeams).

The cue changes in Bar 43 (dvd 0:03:54) *Grazioso* in 2/4 time as the scene itself changes with Parrish and Ellen being given a car ride to Sala Post's farm by Teet Howie (Dub Taylor). The cue sheets call this section of the cue "The Car." Violins play the melody line *mf espr*. We find Line 2 G half note tied to half note next bar crescendo up to (Bar 45) Bb half note tied to quarter note in Bar 45 to Ab quarter down to (Bar 47) F half note tied to F quarter note next bar, down to Line 1 Bb quarter note back up to (Bar 49) G half note tied to quarter note next bar (Bar 50). Then we find a quick run of 16th notes (Bb-Line 2 C-Eb-G) up to (Bar 51) Line 3 D half note tied to half note next bar, and then to C half note in Bar 53 tied to next bar. In Bar 55, the violins are now divisi with violins I *div a8* while violins II play unison notes *a4*. They play Line 2 F#/A/Line 3 D half notes tied to next bar. In Bar 57, they play E/G/C half notes tied to next bar. In bar

59, they play Line 2 D/F#/A half notes tied thru Bar 62 and tied to dotted quarter notes > *morendo* in Bar 63 (followed by an 8<sup>th</sup> rest) and silent until Bar 67 (with new patterns).

Back in Bar 43, the altri strings pluck pizzicato 8<sup>th</sup> note patterns. CB pluck *mf* small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat thru Bar 50, then they pluck on D notes in that pattern thru Bar 72, playing in end Bar 73 (now *arco*) on small octave D half note held fermata. VC pluck Great octave Bb 8<sup>th</sup> (8<sup>th</sup> rest following) to Bb 8<sup>th</sup> again (8<sup>th</sup> rest following). Repeat in Bar 44. Then they pluck on small octave C notes in Bars 45-46, and then D notes in Bars 47-48. In bar 49, VC pluck C 8<sup>th</sup> (8<sup>th</sup> rest) to Bb 8<sup>th</sup> (8<sup>th</sup> rest). Repeat next bar. In Bar 51, they now play Great octave A quarter note to B quarter note (repeated next bar) to (Bar 53) A up to small octave E, repeated next bar Repeat these four bars next four bars. In Bars 59-66, they pluck A to B quarter notes. In Bar 67, they pluck A-B 8<sup>th</sup> notes (crossbeam connected) played twice, and repeated thru Bar 72. In end Bar 73, celli are *arco* playing Great octave D/A half notes held fermata. After an 8<sup>th</sup> rest in Bar 43, divisi viole pluck small octave G/Bb 8ths (followed by an 8<sup>th</sup> rest) to G/middle C 8ths (repeated next bar) to (Bar 45), after an 8<sup>th</sup> rest, Ab/C 8ths (8<sup>th</sup> rest following) to Ab/C/F 8ths (repeated next bar). Etc. After a quarter rest in Bar 44, the harp and piano play *mf* ascending 16<sup>th</sup> notes Line 1 Bb-Line 2 Eb-F-G to (Bar 45) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 43, open horns play small octave G/Bb [written Line 1 D/F] 8ths (8<sup>th</sup> rest following) to G/C 8ths. Repeat next bar. Etc. But after a quarter rest in Bar 50, the harp plays “9” ascending 32<sup>nd</sup> notes small octave Bb-Line 1 C-Eb-G-Bb-C-Eb-G-Bb to (Bar 51) Line 3 D 8<sup>th</sup>. Fags play Great octave Eb/Bb half notes tied to whole notes in Bar 44. In Bar 45, they play Eb/small octave C half notes tied to next bar. In Bar 47, they play Eb/D half notes tied to next bar. Etc.

Starting in Bars 51-52, flutes I & II alternately play 16<sup>th</sup> note motion figures. After an 8<sup>th</sup> rest, flute I plays (dvd 0:04:02) *mf* 16<sup>th</sup> notes Line 2 A-B 16ths (connected by two crossbeams) legato to F#-A-D-F# 16ths (connected by two crossbeams). Flute I is silent in Bar 52 but flute II takes over on that exact pattern (and same notes). After an 8<sup>th</sup> rest in Bar 53, flute I returns to play G-A 16ths down to E-G-C-E 16ths (replayed by flute II in Bar 54). The celeste also plays the pattern on each bar. In Bar 59, flutes are tacet and both clarinets take over those 16<sup>th</sup> note figures in alternating fashion. In Bar 67, the clarinets play the figures an octave lower (mainly small octave register) and bassoon II also. So Fag II plays (after an 8<sup>th</sup> rest) forte Line 1 D down to small octave B 16ths to A-B-F#-A 16ths (repeated thru Bar 70). Fag I in Bar 67 plays a different pattern of repeated staccato 8<sup>th</sup> notes Great octave A-B-A-B thru Bar 72. Fags in end Bar 73 play Great octave D/A half notes held fermata. The piano (with *pedal*) is trill on small octave A thru end Bar 73. All during this repeated musical motion, Teet has been dominating the conversation with his talk about the farm.

Bars 71 & 72 are encased in double bar lines on each side down the page and repeated at least once—I suspect ad lib to adjust to the scene when the car finally stops in front of Sala’s house). As given, Fag I is staccato on Great octave A-B-A-B 8ths (repeated in Bar 72). After an 8<sup>th</sup> rest in Bar 71, the harp and top staff piano play *mf* Line 1 B/Line 2 E/F#/F 8ths (followed by an 8<sup>th</sup> rest) to A/B/Line 2 F#/B 8ths (repeated next bar). The bottom staff piano is trill on small octave A tied half notes. After an 8<sup>th</sup> rest, violins I pluck *pizz* small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 1 F# 8<sup>th</sup> (repeated in Bar 72) whereas violins II pluck this pattern on small octave A up to Line 1



Spanish (1/2) Spanish

Handwritten musical score for a string quartet and piano, featuring staves for Violins (V1, V2), Viola (VL), Cello (Celo), Double Bass (DB), and Piano (Piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten notes and markings include:

- Violin 1 (V1):  $5 + 4 + 3 + 2$
- Violin 2 (V2):  $5 + 4 + 3 + 2$
- Viola (VL):  $5 + 4 + 3 + 2$
- Cello (Celo):  $5 + 4 + 3 + 2$
- Double Bass (DB):  $5 + 4 + 3 + 2$
- Piano (Piano):  $5 + 4 + 3 + 2$

Handwritten numbers in circles: (62), (63), (64), (65), (66), (67), (68).

Handwritten text: [Hand copied by Bill Wachel]

Handwritten numbers at the bottom: (62), 63, (64), 65, 66, 67, 68.

D 8ths. After an 8<sup>th</sup> rest, violas pluck small octave F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to B 8<sup>th</sup>. VC play as the bassoon (Great octave A-B-A-B 8ths). CB pluck small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

The cue ends on the D maj 6<sup>th</sup> (D/F#/A/B) tonality. Theoretically it could be the B min 7<sup>th</sup> (B/D/F#/A) but that is not consistent with the previous chords of this cue and with the Main Title. Moreover, the lowest (bass) notes are settled on D (not B), indicating the D maj 6<sup>th</sup> tonality. So, in end Bar 73 (dvd 0:05:19), Fags play Great octave D/A half notes held fermata (as well as the now *arco* celli). CB play small octave D whole note held fermata. After an 8<sup>th</sup> rest, *arco* viole play small octave A dotted quarter note held fermata. After an 8<sup>th</sup> rest, violins II play double-stopped B/Line 1 D dotted quarter notes, while violins I play Line 1 F# dotted quarter note held fermata. The harp plays (after an 8<sup>th</sup> rest) Line 1 A/B/Line 2 F#/B dotted half notes held fermata. End of cue.

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[Too Delicate] R2/1 *Moderato* in Cut time (vertical line thru the middle of a C). 14 bars, :46. Key signature of G major (1 sharp or the F#). Dvd location: 0:11:13. Scene: Parrish asks Mrs. Howie about planting tobacco, and she lovingly describes how to do it right because tobacco plants are so delicate. Strings are *sords* or muted (except perhaps the solo violin??) in the first ten bars, then *senza sords*.

In the grace bar, the *solo* violin plays *mf* Line 3 D to E quarter notes (both held fermata). Then, in Bar 1, the solo violinist starts to play a slowed, sweet version of the tobacco field theme. Specifically we hear Line 3 G half note down to E 8<sup>th</sup> to D dotted quarter note. In Bar 2, the solo violin continues the melody line on E 8<sup>th</sup> legato up to G dotted quarter note back down to E 8<sup>th</sup> legato to D dotted quarter note. In Bar 3, the violin plays Line 2 B 8<sup>th</sup> to B dotted quarter note to B 8<sup>th</sup> legato up to Line 3 D quarter note to same D 8<sup>th</sup> to (Bar 4) C 8<sup>th</sup> to C dotted quarter note to B quarter note to D-E legato 8ths. Repeat Bars 1-3 in Bars 5-7. Back in Bar 1, *altri* (muted) violins play *p* on Line 1 G/Line 2 D/B whole notes to (Bar 2) Line 1 G whole note (played by 4 violins) and also Line 2 E/B half notes legato to D/B half notes (played by six violins). In Bar 3, they repeat Bar 1. In Bar 4, they play Line 1 D/A/Line 2 C/F half notes legato to G/B/D/G half notes. Repeat Bars 1-3 in Bars 5-7. Back in Bar 1, the harp and celeste play *p* ascending legato 8<sup>th</sup> note figures Line 1 G-B-Line 2 D-G (crossbeam connected) played 2X to (Bar 2) G-Line 2 C-E-G played twice to (Bar 3) G-B-D-G to (Bar 4) D-A-C-F to G-B-D-G 8ths. Repeat Bars 1-3 in Bars 5-7.

In Bar 8, the solo violins plays Line 3 C 8<sup>th</sup> to C dotted quarter note to B half note. Bars 9-10 repeat Bars 7-8. *Altri* violins play Line 1 F/A/Line 2 C/F half notes legato to G/B/D/G half notes. The harp in Bar 8 plays D-A-C-F 8ths to G-B-Line 2 D-G 8ths. Bars 7-8 are repeated in Bars 9-10.

The development in end Bars 11-14 (dvd 0:11:51) is quite warm and expressive. Once again, the strings are not muted at this point. The time signature is now ¾ time. Tutti violins and violas play *f espr* Line 1 G dotted half note legato down to (Bar 12) small octave A half note tied to A 8<sup>th</sup> up to middle C 8<sup>th</sup> crescendo up to (Bar 13) G dotted half note tied to dotted half note in end Bar 14, and held fermata. VC top staff play bracketed double-stopped Great octave G/small octave E dotted half notes tied to dotted



211 E.H. modTo Panish Reel 2 p 1  
 [Too Delicate]

2 clar  
 Com  
 Key  
 A clar.  
 sig  
 (#)  
 Fags  
 ↓  
 1 Hr

Comp  
 Sopr

1 = 5  
 2 = 6  
 3 = 7  
 4 = 8

Harp  
 + Cello  
 Solo

VL  
 Solo

V  
 Hand-copied by Bill Wrench

VC  
 CB

(1) 2 1 (4) 5-8

half notes thru Bar 14 (held fermata in Bar 14), while bottom staff cello play Great octave C/G notes. CB play small octave C dotted half note tied thru end Bar 14. In Bar 11, the harp plays forte let vibrate on dotted half notes Great octave C/G/small octave E (bottom staff) and (top staff) G/middle C/G. The solo horn plays small octave G [written Line 1 D] dotted half note legato to A [written E] dotted half note crescendo to (Bar 13) same A note legato to (Bar 14) G dotted half note decrescendo and held fermata. Fags play Great octave C/G dotted half notes tied to next bar crescendo to (Bar 13) same C/G notes tied to end Bar 14, held fermata. The bass clarinet plays forte on Line 1 E [written F#] dotted half note tied to next bar crescendo to (Bar 13) same E note tied to next bar. Clarinets play small octave G [written A] dotted half note legato to (Bar 12) A [written B] crescendo to (Bar 13) A dotted half note to G note held fermata. The English horn plays the melody line (along with violins & violas) on Line 1 G [written Line 2 D] dotted half note legato down to (Bar 12) small octave A [written Line 1 E] half note tied to 8<sup>th</sup> note up to middle C [written G] up to (Bar 13) G dotted half note tied to dotted half note next bar, decrescendo and held fermata. End of cue. [7:19 pm Nov 11, 2003; slight addition & timings 2/6/09 at 10 pm]



**R211** (warm expressive section) *Adagio*

EH *f* *exp*

CL *f*

Bcl *f*

Fg *f*

Horn *f*

Hr *f* *letting*

VL *f* *exp*

V *f* *exp*

VC *f*

CB

*[Hand-copied by Bill Ward]*

11 12 13 14 7 8 5 8 9 10

\*\*\*\*\*

[She's A Tiger!] R2/2. *Slowly* in 6/8 time, 14 bars, :26. Dvd location: 0:13:22 (or Chapter 2 at 02:26). Scene: The worker lady says to Parrish, "Watch out for my kid sister, boy. She's a tiger!" This theme is later played in R4/2 when Parrish & Alison Post meet, a sultry theme of barely veiled sexuality! Incidentally, you hear this theme in Bars 11-14 of the previous cue just discussed above.

In Bar 1, the english horn/clarinets/12 violins/viole play the melody line *f* *dramatic*. They (violins and viole *sul* G) play Line 1 G dotted quarter note down to small octave A quarter note legato to middle C 8<sup>th</sup> (and so forth). The bass clarinet plays forte on Line 1 E [written F#] dotted half note, and Fags play Great octave C/G dotted half notes. Two horns (top staff) play small octave G [written Line 1 D] dotted quarter note to A [written E] dotted quarter note. After a quarter and 8<sup>th</sup> rest, the harp and top staff piano is arpeggiando on small octave G/A/middle C/E/A/Line 1 C/E/A dotted quarter notes. The bottom staff of the piano plays Great octave C/G/small octave E dotted half notes. VC play Great octave G/small octave E dotted half notes, and CB play small octave C. Combined we hear the A min 7<sup>th</sup> (A/C/E/G) tonality.

Skipping to Bar 9 (dvd 0:13:36 or Chapter 2 at 1:40), the horns play the Eb maj 1st inv (small octave G/Bb/Line 1 Eb/G) dotted half notes tied to dotted half notes next bar. Fags play Great octave Eb/small octave Db dotted half notes tied to next bar. The bass clarinet plays Line 1 Db [written Eb] dotted half notes in that tied pattern. VC play as the bassoons, while CB play small octave Eb. After a quarter and 8<sup>th</sup> rest, the flute/clarinets/violins/viole play Line 3 (Line 2 for the clarinets) F dotted quarter note to (Bar 10) Eb dotted quarter note to Db dotted quarter note tied to dotted quarter note next bar, and then Cb tenuto dotted quarter note (etc). In Bar 13 (in C time), the english horn and four horns play the melody line on middle C [written Line 1 G] tenuto half note down to small octave A [written Line 1 E] dotted quarter note to G 8<sup>th</sup>, and so forth. The harp in Bar 13 plays two sextuplet "6" 16<sup>th</sup> notes figures starting Contra-octave B-Great octave C-E-G-B-small octave C (connected as a figure by two crossbeams) to E-G-B-Line 1 C-E-G 16ths (connected by two crossbeams) to B 8<sup>th</sup> (followed by rests). The bottom staff of the piano plays *f* Great octave C/G/small octave E whole notes tied to next bar (not sure if tied to 8ths or quarter notes or whatever since I did not have time to copy them originally in my session at USC). Twelve violins play *f* on Line 2 C/E/G whole notes tied to next bar, while violas play Line 1 E/G tied notes. VC play Great octave C/G/small octave E whole notes tied to next bar, and CB on Great octave B tied notes. Fag I plays Great octave G whole notes tied to next bar while Fag II plays Great octave C. The bass clarinet plays Line 1 E [written F#] whole note while the clarinets play Line 2 C/E [written D/F#] tied notes. The flute plays Line 2 G whole note tied to next bar.

End of cue.

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2/3 Panish m.p.t.e

# Lucy Theme cue ("New Room")

2 Flutes

Oboe

1 Clarinet

1 Flute

F major key sig

(b)

1 Piano

(12) VC

(4) V

(4) VC

(2) CB

Handwritten musical score for the Lucy Theme cue ("New Room"). The score is written on ten staves, each with a key signature of one sharp (F major) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by bracketed numbers (1) through (10). The first section (1) is marked "P" (Piano). The second section (2) is marked "C" (Crescendo). The third section (3) is marked "F" (Fortissimo). The fourth section (4) is marked "P" (Piano). The fifth section (5) is marked "C" (Crescendo). The sixth section (6) is marked "F" (Fortissimo). The seventh section (7) is marked "P" (Piano). The eighth section (8) is marked "C" (Crescendo). The ninth section (9) is marked "F" (Fortissimo). The tenth section (10) is marked "P" (Piano). The score is written in a cursive, handwritten style.

Handwritten musical score for the Lucy Theme cue ("New Room"). The score is written on ten staves, each with a key signature of one sharp (F major) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by bracketed numbers (1) through (10). The first section (1) is marked "P" (Piano). The second section (2) is marked "C" (Crescendo). The third section (3) is marked "F" (Fortissimo). The fourth section (4) is marked "P" (Piano). The fifth section (5) is marked "C" (Crescendo). The sixth section (6) is marked "F" (Fortissimo). The seventh section (7) is marked "P" (Piano). The eighth section (8) is marked "C" (Crescendo). The ninth section (9) is marked "F" (Fortissimo). The tenth section (10) is marked "P" (Piano). The score is written in a cursive, handwritten style.

(Hand-copied)

(Hand-copied by Bill Wacker)

[Lucy] R2/3 *Moderato* in 6/8 time, 84 bars, 3:19. Dvd location: 0:15:01 (or Chapter 2 at 03:05). Key signature of F major (one flat or Bb). [Note: Clarinets, as Bb transposing instruments, therefore have only one sharp rather than the customary two sharps for a C maj/A min key signature] Initial instrumentation: 2 flutes, oboe, clarinet, bassoon, piano, 12 violins, 4 violas, 4 VC (actually a *solo* cello initially), and 2 CB. Later the English horn, harp, celeste, and guitar join in.

This is one of the most beautiful and interesting cues in the score, perhaps my favorite minimalist cue (simplified but "just right" orchestrations). In certain terms, I think Steiner referenced back to the popular *Summer Place* rhythmic pattern when he emphasized the overall same rhythm here in this cue. Perhaps he felt it worked then, so perhaps it would work here! The music I am referring to is the "Molly & Johnny" theme first heard in Reel 3/1 of *A Summer Place* starting Bar 15, *Molto Moderato* in 6/8 time. This music is also set in the key signature is set in F major (one flat or Bb)—just as in this *Parrish* cue. They both play the distinctive triplet 8<sup>th</sup> note figures, and of course both cues play the same F/A/C repeated notes (and both use the piano playing the figures!). I don't think this is a coincidence. Steiner dipped back into that particular pool of music. Scene: Parrish meets Lucy (Connie Stevens) who flirts with him right off by showing him the hay loft (or is it the lay loft)! : )



The cue (titled "New Room" in the cue sheets) starts with a staccato ostinato of triplets played by two flutes, clarinet I and piano, with the solo cello *mf* playing descending dotted half notes thru Bar 4, then repeated in Bars 5-8. So the *solo* cello plays Line 1 F dotted half note legato slur to (Bar 2) E dotted half note to (Bar 3) D legato slur to (Bar 4) C dotted half notes. Flute I plays *p* on Line 2 C-C-C (crossbeam connected)



ant 213 Banish R2PT 3 (bicy)

Handwritten musical score for "The Rose Tree" by Bill Lischel. The score is for a full orchestra and includes parts for Flute (Fls), Oboe (Obor), Clarinet (Cl), Bassoon (Bsn), Piano (Pian), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (Cb). The music is in 2/4 time and features a melody in the Flute and Oboe, with the Piano providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like "Cresc" and "mf". The piece is marked with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into measures, with some measures numbered in circles (e.g., 11, 12, 13-16, 17, 18, 19, 20, 21, 22-26). The title "The Rose Tree" is written in a decorative font at the top. The composer's name "Bill Lischel" is written at the bottom right.

staccato 8<sup>th</sup> notes to another such C-C-C figure (this bar repeated in Bar 2) to (Bar 3) D-D-D to D-D-D staccato 8ths to (Bar 4) C-C-C to C-C-C. Repeat Bars 1-4 in Bars 5-8. Flute II plays the same pattern on Line 1 A staccato 8<sup>th</sup> notes (repeated in Bar 2) to (Bar 3) B notes (repeated in Bar 4). The clarinet plays the pattern on Line 1 F [written G] thru Bar 3, and then E [written F#] in Bar 4. The piano plays *p* that pattern on Line 1 F/A/Line 2 C staccato 8<sup>th</sup> notes (F maj) to (Bar 2) E/F/A/C 8<sup>th</sup> notes (F maj 7<sup>th</sup> 3<sup>rd</sup> inversion) to (Bar 3) Bb maj 1st inv (notes D/F/Bb/D) to (Bar 4) C/E/Bb/C triplet figures.

Bars 5-8 = Bars 1-4.

In Bars 9-12, (starting 0:15:17), the solo cello plays descending dotted half notes small octave Bb legato to (Bar 10) A and then (in Bar 11) G legato to (Bar 12) Gb. The piano plays triplet Bb maj (actual 8<sup>th</sup> notes Bb/Line 1 D/F/Bb/Line 2 D) to (Bar 10) Bb maj 7<sup>th</sup> 3<sup>rd</sup> inv (actual notes A/Bb/D/F/Bb/D) to (Bar 11) G min 7 (notes G/Bb/D/F/Bb/D) to (Bar 12) Gb augmented (Gb/Bb/D/Gb/Bb/D). Flutes play Line 1 Bb/Line 2 D ostinato triplet 8<sup>th</sup> note thru Bar 12. The clarinet plays two Line 1 F-F-F [written G-G-G] triplet 8<sup>th</sup> figures thru Bar 11 to (Bar 12) Gb 8ths.

Bars 13-16 = Bars 9-12.

In Bars 17-20 (starting 0:15:33), the solo oboe and bassoon I take over the solo cello line with dotted half notes Line 1 (small octave for the bassoon) Bb to (Bar 18) A to (Bar 19) G to (Bar 20) F up to (Bar 21) B dotted half note once again. Repeat Bars 18-20 in Bars 22-24. The celli now play dotted quarter notes small octave F legato down to Great octave F (repeated thru Bar 24). After a quarter and 8<sup>th</sup> rest, *one solo* bass plays small octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat thru Bar 24. The piano plays staccato triplets Bb maj (Bb/Line 1 D/F/B/Line 2 D/F) in Bars 17-18, then notes Bb/Eb/F/Bb/Line 2 Eb/F notes in Bar 19, and then F Dom 7 (actual notes A/Line 1 Eb/F/A/Line 2 C/F) in Bar 20, back to the notes given in Bar 17.

Bars 21-24 = Bars 17-20.

Then (in Bar 25, now in 2/4 time), Lucy gets a phone call from one of the Raikes sons (Edgar). On the dvd this is located at 0:15:49. Violins I are *div a6* on forte sforzando-marked (usually a stronger accent than the rinforzando) pizzicato 8<sup>th</sup> notes Line 2 C#/F# down to G#/Line 2 C# (followed by a quarter rest, and silent in Bar 26). Violins II pluck Line 1 G down to D sforzando 8ths. Violas pluck middle C#/F# down to G#/middle C#. VC pluck small octave G/B down to D/E# 8ths. Basses are silent until Bar 29. Flute I plays forte on Line 2 F# rinforzando 8<sup>th</sup> down to C# rinforzando (also *sf*) dotted quarter note tied to (Bar 26) C# quarter note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Flute II plays Line 2 C# 8<sup>th</sup> down to Line a G# dotted quarter note tied to notes next bar (see flute I pattern). The oboe plays Line 1 F# 8<sup>th</sup> down to middle C# dotted quarter note tied to next bar. Clarinet I plays Line 1 G 8<sup>th</sup> down to D dotted quarter note tied to next bar, while clarinet II plays middle C# rinforzando 8<sup>th</sup> down to small octave G# dotted quarter note tied to next bar as given. Fag I plays small octave B 8<sup>th</sup> down to unusual E# dotted quarter note tied to next bar in the pattern given. Fag II plays small octave G 8<sup>th</sup> down to D dotted quarter note tied to next bar. The piano and harp play small octave G/B/middle C/F# (bottom staff) and (top staff) G/Line 2 C/F# 8ths down to D/E#/G#/middle C and (top staff) D/G# [Ab for the harp] Line 2 C dotted quarter notes tied to next bar.

In Bar 27 (dvd 0:15:55), the now *arco* viole and celli are bowed trem (mild tension scene due to the uncomfortable phone call) on small octave G whole note



Handwritten musical score for a rehearsal, featuring staves for various instruments and vocal parts. The score is written on a grid with measures numbered 25 through 30.

**Staves and Parts:**

- Pls (Piano):** Staves 1-2. Includes a key signature change to C major (C/Am) and a tempo marking "molto more Dite".
- Obor (Oboe):** Staff 3.
- CL (Clarinet):** Staves 4-5.
- Flg (Flute):** Staff 6.
- Shet (Soprano):** Staff 7.
- Pino (Piano):** Staff 8.
- VL (Violin):** Staff 9.
- V (Vocal):** Staff 10.

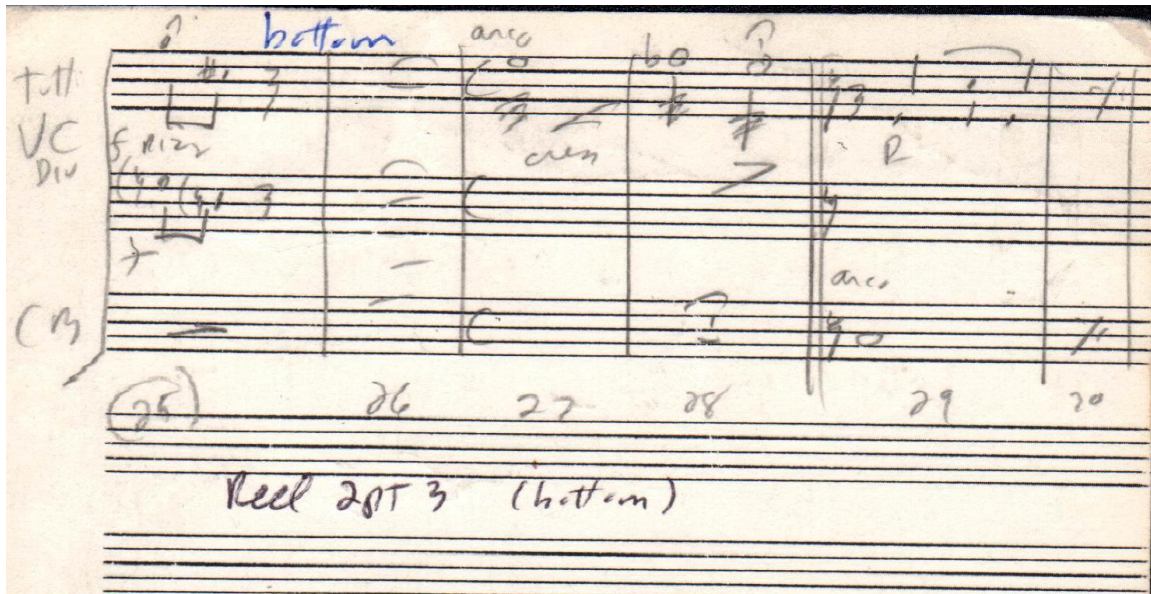
**Annotations and Markings:**

- (TOP) R2PT3 (Lucy):** Written above the first staff.
- Banish (top):** Written above the first staff.
- (Lucy gets phone call):** Written above the Oboe staff.
- New Key Signature:** Written above the Clarinet staff.
- (C/Am):** Written above the Clarinet staff.
- (4):** Written above the Clarinet staff.
- Hand-written by Bill Wachel:** Written at the bottom right of the page.

**Measures:** The score is divided into measures numbered 25 through 30.



crescendo to (Bar 28) Ab half note trem back to the G half note trem decrescendo and held fermata. Also in Bar 28, at least violins I add to the tension emphasis playing forte small octave Ab bowed trem to G half note trem decrescendo and held fermata. Double bar lines traverse the cue thru all the spaces and lines, signifying a major change.



In Bar 29 (now C major/A min key signature with the previous Bb notes cancelled with a natural glyph). Dvd location is 0:16:06. The scene soon develops where Lucy tells Parrish, "It's real private in here til August..." The first tone you hear is the CB playing *p* small octave C whole note (repeated next bar). I am not sure what the basses play in Bars 31-34 because I forgot to hand-copy the notes (if indeed there were notes in those bars). After a quarter rest in Bar 29, the celli bow *p* quarter notes Great octave G legato up to E back to G, repeated next bar. After a half rest, Fag I and harp bottom staff sound small octave E half note (repeated next bar). After an 8th rest, flute I plays forte the most prominent instrument line of legato 8th notes Line 1 G-A-G (crossbeam connected) to A-G-A-G (crossbeam connected), repeated in Bar 30.

In Bars 31-32, the celli (after a quarter rest) play quarter notes Great octave B up to small octave G# back to B (repeated in Bar 32). Fag I and harp play the small octave G# half note tenuto (repeated next bar). This time the clarinet takes over the flute line, playing legato 8th notes small octave B-middle C#-B [written middle C-D#-C] to C#-B-C#-B. Repeat next bar.

In Bars 33-34, the flutes return to play the legato 8th notes Line 1 Bb-Line 2 C-Bb to C-Bb-C-Bb. The bassoon and harp play small octave tenuto G half notes. After a quarter rest, the celli play on quarter notes Great octave Bb up to small octave G down to Bb (repeated next bar).

In Bars 35-36, clarinet I returns to play the legato 8th notes small octave A-B-A to B-A-B-A (repeated next bar). The bassoon and harp play small octave tenuto F# half notes. Celli (after a quarter rest) Great octave A up to small octave F# down to A quarter notes. CB plays small octave D whole note (repeated next bar). The vibe now joins in playing (after an 8<sup>th</sup> rest, and played with 3 sticks) the Line 2 D maj triad (D/F#/A) on 8<sup>th</sup>



Parnish d/3  
 or  
 n7 PL

Reel d/PT3 (vucy)

Parnish

CL

Fog

vucy,  
 Real private heptil angust

Vibe

Hp

Piano

Lm

U

VC

(M)

[Hand-copied by Bill Wrechel]

(31) (32) (33) (34) (35) (36) (37) (38)

(31) (32) (33) (34) (35) (36) (37) (38)



notes tied to dotted half notes (repeated next bar).

Handwritten musical score for a rehearsal mark, labeled "P. 9" and "Danish". The score is written on a system of staves with various instrument abbreviations on the left:

- HP (Harp):** The top staff shows a complex melodic line with many beamed sixteenth notes and some accidentals (flats and naturals). A "cue in hp" marking is present.
- Piano:** The second staff contains the instruction "cue in hp" followed by a double bar line and then two measures of music, each consisting of a half note G (with a flat) and a half note F (with a flat).
- Handwritten Note:** A bracketed note reads "[Hand-rep'd by Bill Wachel]".
- VC (Violoncello):** The third staff shows four measures of music, each with a half note G (with a flat) and a half note F (with a flat). Above the first measure is a circled number "39", and above the second is a circled "40". Above the third is a circled "41", and above the fourth is a circled "42".
- CB (Clarinet Bass):** The bottom staff shows four measures of music, each with a half note G (with a flat) and a half note F (with a flat). Above the first measure is a circled number "39", and above the second is a circled "40". Above the third is a circled "41", and above the fourth is a circled "42".

In Bars 37-38, clarinet I continues to play the legato 8<sup>th</sup> notes on Line 1 Db-Eb-Db, Eb-Db-Eb-Db. The bassoon and harp are on small octave F half notes. VC (after a

quarter rest) play Great octave Ab up to small octave F back to Ab. CB play small octave Db whole note (repeated next bar). After an 8<sup>th</sup> rest, the vibe softly strikes I believe (my notes are unclear) Line 2 Db/F/Ab 8ths tied to dotted half notes. Repeat next bar.

Then in Bars 39-43, a new development occurs in the cue. Top staff violins play Line 1 F *rinforzando* whole note tied to whole note next bar, and then (in Bar 41) double-stopped small octave A/Line 1 F whole notes tied to next bar (silent in Bar 43). Violins bottom staff play double-stopped small octave Bb/Line 1 D *rinforzando* whole notes tied to next bar, and then Line 1 D whole note tied to Bar 42 (also silent in Bar 43). VC play Great octave F whole note tied to Bar 40, and then Great octave D/A whole notes tied to Bar 42 (silent in Bar 43). CB play Great octave Bb *rinforzando* whole note tied to next bar, and then small octave D whole note in Bar 41 tied to next bar (silent in Bar 43). After an 8<sup>th</sup> rest on the bottom staff of the harp and apparently the piano (the piano line has written *cue in harp*), we find ascending 8<sup>th</sup> notes small octave F-G-Bb (crossbeam connected) to (top staff) middle C-D-F-G (crossbeam connected) to (Bar 40) Bb-Line 2 C-D-F (crossbeam connected) to G-Bb-Line 3 C-D. All notes are played under the legato umbrella. In Bar 41, the harp alone plays (after an 8<sup>th</sup> rest) ascending 8<sup>th</sup> notes small octave A-B-Line 1 D up to (top staff) E-F-A-B to (Bar 42) Line 2 D-E-F-A to B-Line 3 D-E-F. The harp is then silent in Bar 43. The piano in Bar 41 is arpeggiando on Great octave D/A (bottom staff) and (top staff) small octave A/Line 1 D/F whole notes tied to next bar.

After a half/quarter/8<sup>th</sup> rest in Bar 42, violins play Line 3 bowed trem 8<sup>th</sup> note tied to (Bar 43) F whole note bowed trem and held fermata and tied to whole note in Bar 44 and tied to 8<sup>th</sup> note in Bar 45 (followed by an 8<sup>th</sup>/quarter/half rest). Immediately prior to Bar 44 (during the fermata-hold of violins), Lucy states “When it gets too hot, I sleep raw.” Then, in Bar 44 (dvd 0:16:53 or Chapter 2 at 4:47), the woodwinds are particularly activated on *rinforzando* whole notes *mf-p* >. Flutes play Line 2 Cb/Eb whole notes, clarinets play Line 1 F/Ab, and Fags on Line 1 Cb/Eb. The harp plays *sf* and *rinforzando* whole notes middle Cb/Eb/F/Ab/Line 2 Cb/Eb. Ah! We hear a nice F half-dim 7<sup>th</sup> tonality (F/Ab/Cb/Eb), a seventh that Herrmann particularly liked to use. Finally, celli (in the “k” tenor clef) play *sol* and forte Line 2 Cb-Db 32<sup>nd</sup> notes to Cb dotted 8<sup>th</sup> figure tied to Cb dotted half note and tied to whole notes next two bars and to quarter note in Bar 47 (now in 2/4 time), and then down to Line 1 Cb quarter note.

After an 8<sup>th</sup> rest in Bar 45, the harp and celeste (*col harp*) starts to play descending gentle 8<sup>th</sup> note figures. We find Lines 2 & 3 F-Eb-Cb (crossbeam connected) down to Lines 1 & 2 Ab-F-Gb-Eb (crossbeam connected) to (Bar 46) F-Db-Eb-Cb to Db-Bb-Cb-Ab (small octave and Line 1 Ab) to (Bar 47, *Rall*), small octave and Line 1 Gb-F-Eb-F.

In Bar 48, the harp settles on the Bb maj whole note chord (actual notes Contra-octave Bb/Great octave F/Bb/small octave D/F/Bb) tied to next bar and held fermata. The violas play *mp* on small octave D whole note but silent in Bar 49 (whole rest held fermata). VC play small octave Eb whole notes. Divisi CB play Great octave Bb/small octave F whole notes in Bar 48, but silent in Bar 49 (whole rest held fermata). It is at this point that Lucy asks Parrish if he wants to kiss her! Then, in Bar 50 (dvd 0:17:16), the Lucy theme comes to impassioned life.



Handwritten musical score for "Rapt 3" by Janis. The score is written on multiple staves, with parts for Fls, Cls, Fogs, HP, Piano, and VC. The notation includes various musical symbols, dynamics, and a section labeled "Hand-copied by Bill (wrechel)".

**Fls** (Flutes):  
 - Staff 1:  $\text{mt-p}$   
 - Staff 2:  $\text{mt-p}$

**Cls** (Clarinets):  
 - Staff 3:  $\text{mt-p}$

**Fogs** (Fog Horns):  
 - Staff 4:  $\text{mt-p}$

**HP** (Harp):  
 - Staff 5:  $\text{mt-p}$

**Piano**:  
 - Staff 6:  $\text{mt-p}$

**VC** (Violoncello):  
 - Staff 7:  $\text{mt-p}$

**Hand-copied by Bill (wrechel)**

Measure numbers: 43, 44, 45, 46, 47.



Handwritten musical score for a scene with Lucy and Barnish. The score includes staves for Harp (Hp), Violin (VL), Viola (V), Violoncello (VC), and Piano (P). The Harp part has a key signature of three flats (Bb major) and a 6/8 time signature. The lyrics are: "Lucy asks Barnish if he wants to kiss her!". The guitar part is marked "G9C9". The Viola part is marked "mp" and "cont.". The Piano part is marked "p" and "mp".

In Bar 50 (*Moderato* in 6/8 time) the Lucy theme begins in the key signature of Eb major (3 flats for C instruments, 2 flats for the english horn). The guitar strums, after a quarter rest, the Eb6 (Eb maj6) eight note chord (notes Eb/G/Bb/C), followed by another quarter rest, and then another Eb maj 6<sup>th</sup> 8<sup>th</sup> chord. In Bar 51, the guitar plays in that pattern the Bb7 (Bb Dom 7<sup>th</sup> or Bb/D/F/Ab) 8<sup>th</sup> chords. Repeat Bars 50-51 in Bars 52-53. The harp plays the same pattern but 3rd inversion (notes Bb/middle C/Eb/G). In Bar 51, the harp plays small octave A/Bb/Line 1 D/F 8<sup>th</sup> chords in the pattern given. The piano top staff is cued in to the same pattern as the harp. The bottom staff plays Great



2/3 modro LUCKY Theme (Spanish)  
 P12 CH  
 Hp)  
 P12)  
 guitar  
 (Kiss) Hand-copied by Bill Warchel  
 (Lucky Theme starts)  
 VL  
 new Eb major  
 Key Sig  
 (b6b)  
 VC  
 cn  
 (50) (51) (51) (53)

The image shows a handwritten musical score on aged paper. The title is "LUCKY Theme (Spanish)" in a stylized font. The score is written for multiple instruments, including guitar, piano, and voice. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in parentheses, including "(Kiss) Hand-copied by Bill Warchel" and "(Lucky Theme starts)". The score is divided into measures, with some measures containing multiple staves. The overall style is that of a personal or working manuscript.

octave Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Contra-octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). In Bar 51, the bottom staff of the piano plays Great octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Contra-octave Bb 8<sup>th</sup> (followed by rests).

After a quarter rest in Bar 50, divisi violas top staff pluck pizzicato small octave Bb/Line 1 G 8ths (followed by a quarter rest) to same Bb/G 8ths, while violas bottom staff play divisi on middle C/Eb 8ths in that pattern. In Bar 51, after a quarter rest, violas top staff play small octave Ab/Line 1 F 8ths in that pattern while the bottom staff play Bb/Line 1 D 8ths. Repeat these bars in Bars 52-53 and in Bars 54-55. In Bar 50, CB pluck *pizz* small octave Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to (Bar 51) F 8<sup>th</sup> (8<sup>th</sup> rests following) down to Great octave Bb 8<sup>th</sup> (8<sup>th</sup> rests following). Repeat in Bars 52-53, 54-55, 56-57, 58-59, and 60-61. VC play small octave G dotted half note legato to (Bar 51) Ab dotted half note. This is repeated thru Bar 61.

The violins play the Lucy Theme, with the english horn, in its variation, playing a near exact rendition. So we find the violins on Line 1 Bb dotted quarter note to Line 2 C quarter note up to G 8<sup>th</sup> up to (Bar 51) Bb dotted quarter note tied to quarter note to same Bb 8<sup>th</sup> up to (Bar 52) Line 3 C quarter note down to Bb 8<sup>th</sup> to G quarter to Ab 8<sup>th</sup> up to (Bar 53) Bb note tied to quarter note and then same Line 2 Bb 8<sup>th</sup> up to (Bar 54) Line 3 D quarter note legato to C 8<sup>th</sup> down to G quarter note legato to Ab 8<sup>th</sup> up to (Bar 55) Bb quarter note legato to Ab 8<sup>th</sup> down to E quarter note legato to F 8<sup>th</sup> up to (Bar 56) Ab quarter note legato to G 8<sup>th</sup> down to D quarter note to Eb 8<sup>th</sup> to (Bar 57) F dotted quarter note tied to 8<sup>th</sup>, and then leaping down to Line 1 D-C legato 8<sup>th</sup> notes (primed to play the Lucy theme *sul G* starting in Bar 58).

The English horn in Bar 50 plays small octave Bb [written Line 1 F] dotted quarter note up to middle C-Eb-G [written Line 1 G-Bb-Line 2 D] legato 8<sup>th</sup> notes up to (Bar 51) Line 1 Bb [written Line 2 F] dotted quarter note tied to quarter note and then to same Bb 8<sup>th</sup> to (Bar 52) the same notes (but octave lower) than the violins thru Bar 56. In Bar 57, the English horn plays Line 1 F [written Line 2 C] dotted quarter note tied to 8<sup>th</sup> note and then down to D-C 8<sup>th</sup> notes.

In Bar 56, after a quarter rest, the harp and cued in piano plays Bb/middle C/Eb/G 8ths (followed by a quarter rest) to same 8ths to (Bar 57), after a quarter rest, Ab/middle C/Eb/F 8ths in that pattern. The guitar plays *Eb* 8<sup>th</sup> chords in that pattern to (Bar 57) *Ab* 8<sup>th</sup> chord to *Bb* 7 + 5 8<sup>th</sup> chord. In Bar 58, the guitar plays *Eb* 8<sup>th</sup> chords to (Bar 59) *Bb* 8<sup>th</sup> chords. Repeat in Bars 60-61. Etc.

In Bar 58 (dvd 0:17:32), the violins play a new cycle of the Lucy theme an octave lower on *sul G*. So we find small octave Bb dotted quarter note to middle C quarter note legato to G 8<sup>th</sup>, and so forth. VC no longer play the dotted half notes but now the bassoon plays *mf* small octave G dotted half note legato to (Bar 59) Ab dotted half note (repeated next two bars). In Bar 62, the bassoon plays G dotted quarter note up to Bb dotted quarter note down to (Bar 63) Ab dotted quarter note down to F (all notes played legato). Etc. See image of this section immediately below:



*Panish*  
 2/3  
 E.H.

*Panish*

CL

Bassm

HP

Piano

guitar

Lucy  
 Theme

Remise  
 (Lower Register)

58 59 60 61 62 63

Solo

(Hand-written by Bill Warchel)

VL

V

VC

CB

(58) (59) (60) (61) (62) (63)



Reel 2pt 3 Danish

EH

CL

Org

HP

Piano

Guitar

VLMs

viola

arco

VC

arco

CB

64 65 66 67 68 69

Hand-copied by Bill (washed)

64 65 66 67 68 69

Handwritten musical score for a Danish Reel 2pt 3. The score is written on ten staves, each labeled with an instrument or voice part on the left. The parts are: EH, CL, Org, HP, Piano, Guitar, VLMs, viola, arco, and CB. The music is written in a system of six measures, numbered 64 to 69 at the bottom. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten note in the middle of the score reads: "HP couldn't come last night, so...". Another handwritten note on the right side of the score reads: "Hand-copied by Bill (washed)".

Skipping to Bar 66, we come to the point of dialog in the scene between Lucy and Parrish where she says “...he couldn’t come last night so I promised to stay with him tonight.” Here (dvd 0:17:48) the English horn plays Line 1 G [written Line 2 D] quarter note legato to F [written C] 8<sup>th</sup> down to middle C [written G] quarter note legato to D [written A] 8<sup>th</sup> to (Bar 67) Eb [written Bb] dotted half note. Violas play Ab/middle C dotted quarter notes played twice to (Bar 67) small octave G/Bb dotted half notes. Repeat in Bars 68-69. Celli play small octave En dotted quarter note to D dotted quarter note down to (Bar 67) Great octave Eb/Bb dotted half note. Repeat next two bars. CB play small octave F up to Bb dotted quarter notes down to (Bar 67) Eb dotted half note. Repeat next two bars. In Bar 67, the harp bottom staff plays Great octave Eb/Bb 8ths (followed by two 8<sup>th</sup> rests). Repeat the pattern in the same bar and repeat in Bar 69. After a quarter rest, the top staff plays small octave Ab/Bb/middle C 8<sup>th</sup> (followed by a quarter rest) to same 8<sup>th</sup> notes (repeat in Bar 69). The guitar in Bar 67 plays (after a quarter rest) Eb6 8<sup>th</sup> chord in the same pattern as the top staff of the harp. Repeat in Bar 69.

In Bar 68, the violins take over that exact same melody fragment in the same Line 1 register to (Bar 69) same Eb dotted half note. In these two bars, the woodwinds join in with the viole/VC/CB. Clarinets follow *p* the viole line exactly. Fags play Great octave F/small octave Eb dotted quarter notes to Bb/small octave D dotted quarter notes down to (Bar 69) Eb/Bb dotted half notes.

In Bar 70, Parrish asks, “Are you in love with this guy?” The flute and english horn (clarinet II plays this also but in the small octave register) play *mf* Line 1 Eb dotted half note legato to (Bar 71) F half note legato up to Line 2 D quarter note to (Bar 72) Eb dotted half note crescendo to its tie to Eb half note next bar, and then same Eb quarter note to (Bar 74) Eb half note legato to D quarter note down to (Bar 75) Ab half note to Bb quarter note to (Bar 76) Line 2 C dotted half note tied to dotted half note next bar. Fag I plays *mf* small octave Eb dotted half note legato to (Bar 71) F dotted half note to (Bar 72, with Fag II now joining in) Great octave A (I believe since the piano is also playing the A natural in this bar) and small octave Gb dotted half note crescendo to their tie of a dotted half note in Bar 73. In Bar 74, Fags play Great octave Ab and small octave F dotted half notes to (Bar 75) Ab/Fb notes. In Bar 76, they play Great octave Ab/small octave Eb notes tied to next bar. The bass clarinet joins in playing Line 1 F dotted half note legato to (Bar 75) Fb dotted half note to (Bar 76) Eb quarter note. Back in Bar 70, violas play middle C/Eb dotted half notes legato to (Bar 71) C/F dotted half notes. In Bar 72, they play C/Ab dotted half notes crescendo to the tie of the same notes next bar. In Bar 74, they play Line 1 F/Ab dotted half notes legato to (Bar 75) small octave Bb/Fb dotted half notes. In Bar 76, they play small octave Eb/middle C tied to dotted half notes next bar. VC play small octave Eb dotted half note to (Bar 71) F dotted half note to (Bar 72) Gb-A-middle C legato and crescendo quarter notes up to (Bar 73) Gb-Fb-Eb legato quarter notes to (Bar 74 in the tenor clef) Line 1 Ab dotted half note legato down to small octave Ab dotted half note next bar up to (Bar 76) F-Eb-F quarter notes to (Bar 77) Eb-F-Eb quarter notes. CB in Bar 70 play small octave Ab dotted half note tied to next bar, repeated thru Bar 77.

In Bar 72, the piano is arpeggiando on dotted half notes Great octave Ab/Gb (bottom staff) and (top staff) A/middle C/Eb/A let vibrate. The harp play ascending and crescendo 16<sup>th</sup> note figures starting small octave Eb-Gb-A-middle C (connected by two crossbeams) up to (top staff) Eb-Gb-A-Line 2 C up to Eb-Gb-A-Line 3 C up to (Bar 73)



Handwritten musical score on aged paper, featuring staves for Harp (Hp), Violin (VL), Viola (V), Violoncello (VC), and Bass (B). The score is marked with measures (78) through (83). The Harp part includes a large arpeggiated chord in measure 79, indicated by a vertical wavy line. The other instruments play sustained notes and chords. The score is signed "Hand-copied by Bill Wreghel" at the bottom.

2/3 Pannich ant  
F

Hp

VL

V

VC

B

(78) (79) (80) (81) (82) (83)

Hand-copied by Bill Wreghel

Line 3 Eb quarter note (followed by two quarter rests). In Bar 74, the harp then is arpeggiando (vertical wavy line rolled chord) on Great octave Ab/small octave F/Line 1 F/Ab/Line 1 Eb half notes (followed by a quarter rest) to (Bar 75) Great octave Ab/small

octave Fb/Bb/Line 1 D/Fb/Ab half notes (followed by a quarter rest). In bar 76, the harp then plays legato ascending 8<sup>th</sup> notes Great octave Ab-small octave Eb-Line 1 C-Eb (crossbeam connected) to Ab up to Line 2 C 8ths up to (Bar 77) descending 8<sup>th</sup> notes Eb-C-Line 1 Ab-Eb (crossbeam connected) to (bottom staff) C down to small octave Eb 8ths (crossbeam connected).

In Bar 78 (*meno*), violins II and I play respectively Lines 1 & 2 Eb half note legato to D quarter note down to (Bar 79) small octave and Line 1 Ab half notes to Bb quarter note to (Bar 80) Lines 1 & 2 C dotted half notes tied to dotted half notes next three bars (held fermata in Bar 83). Violas I (top staff) play Line 1 F dotted half note to (Bar 79) Fb dotted half note to (Bar 80) F to E to F quarter notes legato slur to (Bar 81) E-F-E quarter notes to (Bar 82) F-E-F quarter notes to (Bar 83) E-F quarter notes back to E quarter note held fermata. Violas II (bottom staff) play small octave Ab dotted half note to (Bar 79) Bb dotted half note down to (Bar 80) Eb dotted half note tied to next three bars (end fermata in Bar 83). VC I (top staff) in the tenor clef play Line 1 Ab dotted half note down to (Bar 79) small octave Ab dotted half note up to (Bars 80 thru 83) the same notes as violas I. VC II (bottom staff) play small octave F dotted half note to (Bar 79) Fb dotted half note to (Bar 80) Great octave Ab/small octave Eb dotted half notes tied to next three bars. CB in Bar 78 play small octave Ab dotted half note tied to next bar to (Bar 80) same Ab dotted half note sounded again and tied to next three bars.

The harp in Bar 78 is arpeggiando on Great octave Ab/small octave F/Ab/Line 1 Eb/F/Ab half notes (followed by a quarter rest) to (Bar 79) Great octave Ab/small octave Fb/Ab/Bb/Line 1 D/Fb half notes (followed by a quarter rest). In Bar 80, the harp plays ascending 8<sup>th</sup> notes Great octave Ab-small octave Eb-Line 1 C-Eb 8ths up to Ab-Line 2 C 8ths up to (Bar 81) descending 8ths Eb-C-Line 1 Ab-Eb to C-small octave Eb 8ths. Repeat these two bars in Bars 82-83.

In end Bar 84 (dvd 0:18:21), the piano plays small octave F#/G/Line 1 C#/G/Line 2 C#/F# sforzando-marked 8ths down to small octave C#/D/G#/Line 1 D/G#/Line 2 C# sforzando 8ths (followed by two quarter rests). Violins I pluck pizzicato Line 2 F# down to C# 8ths (crossbeam connected) followed by two quarter rests. Violins II pluck Line 2 C# down to Line 1 G# 8ths (followed by two quarter rests). Violas I pluck middle C# down to G# 8ths (followed by rests) while violas II pluck small octave F# down to C# 8ths. VC I pluck (if my notes are correct) Line 1 G 8<sup>th</sup> down to D 8<sup>th</sup>, while VC II pluck small octave G down to D 8ths.

End of cue. [this additional material from Bar 78 finished Saturday, January 24 at 12:33 pm—except for the dvd timings on Feb 7. Now out to late breakfast with my wife and to the Queen Mary for free admission thru January]

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Parish (3/1) *andante* reel 3PT1 Parish  
 Pl Foy  
 "Lotion" (Tobacco poisoning)  
 HP  
 Celat  
 Piano  
 VL  
 VC  
 CH  
 [Hand-roped by Bill Wachel] Div  
 consondi ni  
 consondi ni  
 E' 2 (Credin)  
 (1) 2 (3) (4) (5) (6) (7) (8)

The musical score is written on multiple staves. The top staff is labeled "Parish (3/1) andante reel 3PT1 Parish". Below it, the title "Lotion" is written in quotes, followed by "(Tobacco poisoning)". The score includes various musical notations, including notes, rests, and dynamic markings. There are also handwritten annotations in the left margin, such as "HP", "Celat", "Piano", "VL", "VC", and "CH". The bottom of the score features a series of circled numbers: (1), 2, (3), (4), (5), (6), (7), and (8).



[Tobacco Poisoning] R3/1 [Listed "Lotion" in the cue sheets] *Andante* in C time, 38 bars, 1:46. Dvd location: 0:19:18 (or Chapter 2 at 07:22). Key signature of G major (1 sharp or F#). Scene: Lucy treats Parrish's tobacco poisoning rash with lotion.

Two *con sordini* (with mutes) VC I (top staff of two celli) play *p* Great octave G 8th note legato up to small octave D 8th tied to dotted half note (repeated next bar). VC II (bottom staff of two celli) are also muted playing *p* Great octave G whole note (repeated thru Bar 10). Two CB are *cued in* playing (or perhaps *not* playing in the final agreed recording) small octave G whole notes thru Bar 10. The harp & perhaps piano (*cue in harp*) play ascending legato 8th notes Great octave G-small octave D-F#-B (connected by a crossbeam) up to (top staff) Line 1 D-F#-B-Line 2 D (G maj 7th tonality). Repeat next bar.

Bar 2 = Bar 1.

In Bar 3, the celli top staff play Great octave G 8th up to E 8th tied to dotted half note. The harp and perhaps (I don't believe it is actually playing) piano play ascending 8th notes Great octave G/small octave E-A-middle C (crossbeam connected) up to (top staff) E-A-Line 2 C-E (A min 7th tonality). Repeat next bar.

In Bar 5, the celli top staff play Great octave G 8th up to small octave F# 8th tied to dotted half note. The harp plays 8th notes G-F#-A-middle C up to (top staff) E-G-C-E. At least two muted and divisi violas (viola I or top staff) now join in playing whole notes middle C/E tied to whole notes next bar.

In Bar 7, the celli play Great octave G up to small octave F 8th tied to dotted half note. Repeat next bar. The harp plays ascending legato 8th notes G-F-A-middle C up to (top staff) D-F-A-Line 2 D. Repeat next bar. Violas play middle (Line 1) C/D whole notes tied to next bar.

In Bar 9, the celli play 8th note Great octave G up to small octave E 8th tied to dotted half note. The harp plays ascending 8th notes Great octave G-small octave E-G-middle C up to (top staff) E-A-Line 2 C-G. Violas bow middle C/E whole notes.

In Bar 11 (dvd 0:09:51), the music shifts slightly as six of twelve muted violins (violins I) play half notes Line 1 B legato to A, repeated next bar and held fermata on A. A viola plays E to D half notes in both bars (the D half note in Bar 12 held fermata) while the other top line viola plays whole note C (held fermata in Bar 12). The celli top staff now play half notes small octave G to F# and D whole note by bottom staff celli. CB play Line 1 D whole notes. The harp (now joined by the celeste), after an 8th rest, plays ascending 8th notes middle C-E-G (crossbeam connected) up to A-Line 2 D-A-Line 3D, repeated next bar (that final Line 3 D 8th note in Bar 12 held fermata).

The cue changes in Bar 13 (0:20:01) to 6/8 time as divisi pizzicato violas play two 8th note dyads per bar and per staff, and basses are *pizz* as well. So we find CB plucking small octave G 8th (followed by two 8th rests) down to D 8th (followed by two 8th rests), repeated next two bars. After a quarter rest, violas pluck 8th notes (G/B/D/G) or G major, repeated same bar in that pattern and repeated next two bars. Specifically, top staff violas pluck small octave G/Line 1 D 8ths while bottom staff violas pluck small octave B/Line 1D 8ths. The harp, after a quarter rest, plucks the G maj 6 notes (small octave G/B/Line 1D/E), played twice in that pattern and repeated thru Bar 15. The solo bassoon sounds *mf* small octave D dotted half note tied to next bar.

In Bar 15, the Lucy theme is played *mf* by the solo violin while the solo cello

**R3/1** *Banish*

*Fog*

*mf*

*Hp*

*Celeste*

*Piano*

*ab ansolini*

*VL*

*V*

*Hand-copied by Bill Welch*

*Div Pizz*

*VC*

*Div*

(9) (10) (11) (12) (13) (14)

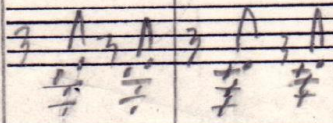
(9) (10) (11) (12) (14)



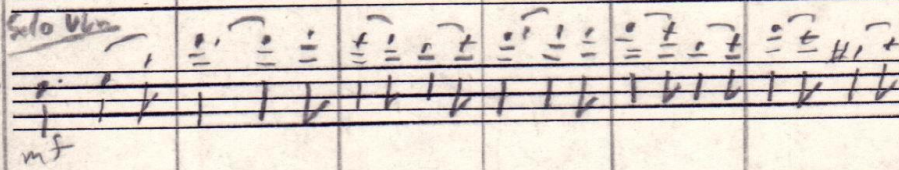
Panish cont  
3/11  
R4 Fog

Lucy Theme

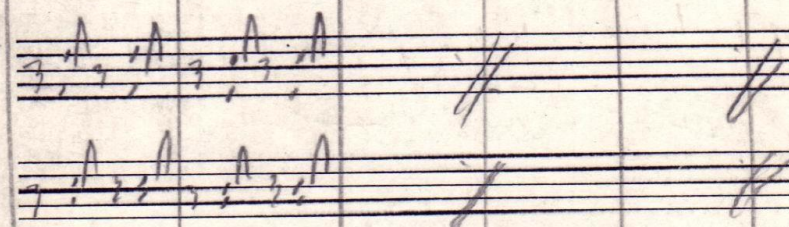
Hp



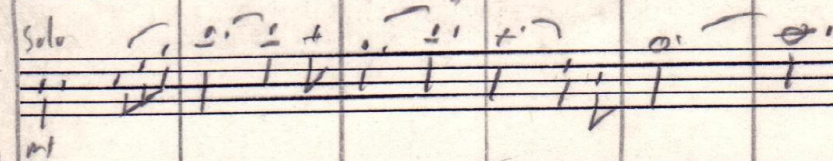
Vln



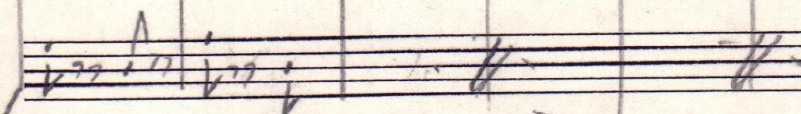
V



Vcs



CB



Hand-rep'd by Bill Wrobel

(15) (16) (17) (18) (19) (20)



plays a variation or counter-melody. The solo violin plays *mf* Line 2 D dotted quarter note to E quarter note legato to G 8<sup>th</sup> up to (Bar 16) Line 3 D dotted quarter note tied to quarter note and then plays same D 8<sup>th</sup> to (Bar 17) E quarter note legato to D 8<sup>th</sup> down to Line 2 B quarter note legato to Line 3 C 8<sup>th</sup> to (Bar 18) Line 3 F# quarter note to E 8<sup>th</sup> down to Line 2 B quarter note to Line 3 C 8<sup>th</sup> up to (Bar 20) D quarter note to C 8<sup>th</sup> down to Line 2 G# quarter note to A 8<sup>th</sup> to (Bar 21) C quarter note to B 8<sup>th</sup> down to F# quarter note to G 8<sup>th</sup> to (Bar 22) A dotted half note tied to dotted half note next bar held fermata and also tied to dotted half note in Bar 24 (also held fermata). After this *tutti* violins start (dvd 0:20:29) to play the same melody line (in the same register), while the rest of the strings repeat Bar 15 in Bar 25, Bar 16 in Bar 26, etc. The harp repeats Bars 15-16 in Bars 25-16, etc. Clarinets in Bar 25 play *pp* small octave B/Line 1 D [written C#/E] dotted half notes to (Bar 26) C/D dotted half notes (repeated next two bars). In Bar 29, the clarinets play B/D dotted half notes to (Bar 30) C/E dotted half notes tied to dotted half note C in the next bar for clarinet II (but tied to dotted E quarter note to D dotted quarter note for clarinet I. The Fag in Bar 25 plays small octave D to E dotted quarter notes to (Bar 26) F# dotted half note (these two bars repeated next two bars) to (Bar 29) D to E dotted quarter notes with the E tied to quarter note next bar (followed by rests). Back in Bar 15, the solo cello plays a similar line on small octave D dotted quarter note to ascending 8<sup>th</sup> notes E-G-B to (Bar 16) Line 1 D dotted quarter note tied to quarter note to same D 8<sup>th</sup> down to (Bar 17) B dotted quarter note legato up to Line 1 D dotted quarter note to (Bar 18) middle C dotted quarter note down to F# quarter note down to D 8<sup>th</sup> up to (Bar 19) B dotted half note legato to (Bar 20) middle C dotted half note to (Bar 21) Line 1 D down to B dotted quarter notes to (Bar 22) G-A-C 8<sup>ths</sup> up to Line 1 E quarter note to D 8<sup>th</sup> to (Bar 23) E dotted half note (held fermata) to (Bar 24) Eb quarter note held fermata to Eb quarter note legato down to small octave Eb 8<sup>th</sup>. The CB in Bar 15 I believe pluck small octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to (Bar 16) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat these two bars in the next four bars. In Bar 21 the CB plucks G 8<sup>th</sup> (rests following as given) down to D 8<sup>th</sup> (rests following) up to (Bar 22) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D dotted quarter note now played *arco* to (Bar 23) same D dotted half note held fermata and tied to dotted half note next bar also held fermata. The violas in Bar 15 repeat Bar 13. In Bar 16), after a quarter rest, top staff violas then pluck small octave F#/Line 1 D 8<sup>ths</sup> (followed by a quarter rest) to same F#/D 8<sup>ths</sup>. Repeat these two bars for the top violas in the next four bars. Bottom staff violas in Bar 16 pluck A/middle C 8<sup>ths</sup> in the aforementioned rest pattern, and Bars 15-16 are repeated next four bars. The harp repeats Bar 13 in Bar 15 to (Bar 16) F#/A/middle C/D 8<sup>ths</sup> in the same pattern given for the violas. Repeat Bars 15-16 in the next six bars. The Fag in Bar 21 plays small octave D dotted half note up to (Bar 22) G to F# dotted quarter notes to (Bar 23) D dotted half note held fermata to (Bar 24) Eb dotted half note held fermata.

cut 3/1 *Pennish* p7

(Cl)

Fag

Hrp

(21) (22) (23) (24) (25) (26) (27) (28)

Tutti

(15) (16) (17) (18)

Hand-written by Bill Wachtel

(B)

(21) (22) (23) (24) (25) (26) (27) (28)



cont. 311 Spanish

If wanted  $\pm \pm \pm \pm \pm$

Fls

If wanted  $\pm \pm \pm \pm \pm$

Ob

If wanted  $\pm \pm \pm \pm \pm$

CL

If wanted  $\pm \pm \pm \pm \pm$  (CL)

Fog

Fog

Hp

Hand-organ, Bill Larchel

Piano

VL

V

VC

(29) (30) (31) (32) (33) (34) (35) (36)



In Bar 32 (dvd 0:20:44), flutes/oboe/clarinet I play a five-note pattern exactly like the piano *if wanted*. From what I can hear, it doesn't appear that these woodwinds were wanted! Anyway, after an 8<sup>th</sup> rest, flute I plays Line 3 E-E 8ths (crossbeam connected) to E-E-E 8ths (crossbeam connected) and repeated in Bar 34, whereas flute II plays this pattern on Line 3 D 8ths, the oboe on Line 3 C 8ths, and clarinet on Line 2 G 8ths. The piano (bottom staff) plays this pattern on Line 1 G/B/Line 3 D/E 8ths, and the top staff on Line 3 G/B/D/E 8ths (repeated in Bar 34). The harp in Bar 32 (after an initial quarter rest) plays small octave G/B/Line 1 D/E 8ths (followed by a quarter rest) to another such E min 7<sup>th</sup> chord (2<sup>nd</sup> inversion) and repeated in Bar 34. The violins in Bar 31 play Line 2 B quarter note legato mini-slur to A 8<sup>th</sup> down to E quarter note legato slur to F# 8<sup>th</sup> to (Bar 32) G dotted half note (these two bars repeated in Bars 33-34). After a quarter rest in Bar 31, violas top staff pluck small octave G/Line 1 E 8ths (followed by a quarter rest) to F#/F 8ths to (Bar 32), after a quarter rest, G/E 8ths (followed by a quarter rest) to same G/E 8ths. Repeat these two bars in the next two bars. Bottom staff violas play this rest pattern on A/middle C 8ths to same A/C 8ths to (Bar 32) B/D to B/D 8ths. VC in Bar 31 play Line 1 E dotted quarter note down to C-small octave A-D 8ths legato up to (Bar 32) small octave B dotted half note (repeat these bars in Bars 33-34). CB pluck small octave D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to Line 1 D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to (Bar 32) small octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat next two bars.

In Bar 35, the harp is arpeggiando on Great octave A/small octave G/middle C/E dotted quarter notes to small octave D/A/Line 1 E dotted quarter notes to (Bar 36) Great octave G/small octave D/G/B dotted half notes to (Bar 37) Great octave G/small octave D/B/Line 1 D/G dotted half notes. The violins in Bar 35 play Line 1 B quarter note to A 8<sup>th</sup> down to E quarter note to F# 8<sup>th</sup> to (Bar 36) G dotted half note to (Bar 37) G dotted half note tied to (end Bar 38) dotted half note held fermata. Violas top staff play Line 1 E down to C dotted quarter notes to (Bar 36) small octave B dotted half note to (Bar 37) B dotted half note tied to dotted half note held fermata in end Bar 38. Bottom staff violas play middle C dotted half note to (Bar 36) B dotted half note to (next two bars) same B tied dotted half notes. VC play Great octave A/small octave G dotted quarter notes legato to small octave D/F# dotted quarter notes to (Bar 36) Great octave G/small octave D dotted half notes to (Bar 37) Great octave A/small octave D dotted half notes tied to same notes next bar and held fermata. CB play B up to Line 1 D dotted quarter notes down to (Bar 36) G dotted half note to (Bar 37) G dotted half note tied to next bar.

In Bar 36, "if wanted" (but actually not wanted—at least to my ears) flute I plays Line 2 E-E 8ths to E-E-E 8ths (repeated next bar) while flute II plays this on Line 2 D 8ths, the clarinets on Line 1 G/B 8ths, and bassoons on Line 1 D/E 8ths. The piano plays this on Line 1 D/E/G/B and (top staff) Line 2 G/B/Line 3 D/E 8ths (repeated next bar).

The cue ends in Bar 38 on the G maj6 chord (notes G/B/D/E). Specifically, the flutes play Line 2 D/E dotted half notes held fermata, clarinets on Line 1 G/B, and Fags on Line 1 D/E. The strings here were already delineated. The piano (bottom staff) plays dotted half notes Line 1 D/E/G/B while the top staff plays them an octave higher (held fermata). Finally, the harp plays ascending "7" septuplet 16ths Great octave G-B-small octave D-E-G-B-Line 1 D to Line 1 E dotted quarter note held fermata. All notes are played under the legato umbrella. End of cue. [Saturday, Feb 7 2009 at 6:29 pm]

Handwritten musical score on aged, stained paper. The score is written for a large ensemble, including:

- enR (3/2)
- ob
- cl
- vi
- Hp
- Q (Pakete)
- VL
- V
- VC
- (13)

The score is marked with various musical notations, including notes, rests, and dynamic markings. A prominent handwritten note in the center reads:

[Hand-copied by Bill Wreghel]

The score is dated 1913/14.



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[Work Is Done] R3/2 *Grazioso* in 6/8 time, 14 bars, :22. Key signature of F maj or 1 flat (one sharp for the clarinets). Dvd location: 0:21:28 (or Chapter 3 at 00:25). Here the Lucy theme is played gracefully by the violins after the workers toil in the tobacco field as the camera fades to Parrish & Lucy near a pond kissing.

In the grace bar, the harp plays a gliss (written out small octave Ab-Bb-middle C-Db-Eb-F-G 32<sup>nd</sup> notes) gliss line up to (Bar 1) Line 3 C 8th note. Then, after an 8th rest, the harp plays 8th notes small octave A/middle C/D/F, repeated again after another quarter rest. In Bar 2, the harp plays (after a quarter rest) Bb/middle C/E 8ths (followed by a quarter rest) to same Bb/C/E 8ths to (Bar 3), after a quarter rest, A/middle C/D/F 8ths in that pattern.

In Bar 1, the celeste strikingly plays *mf* 8<sup>th</sup> note legato triplet figures starting Line 2 F down to C up to D (crossbeam connected) down to Line 1 A up to Line 2 D down to F up to (Bar 2) C down to Line 1 G up to Bb (crossbeam connected) down to E-G-middle C, and so forth.

The vibre plays either a trem of dotted half notes Line 1 A/Line 2 C (if three horizontal lines across the stem) or A/C 16ths (12 per bar) if two lines across the stem. My notes are unclear on this. I believe they are 16<sup>th</sup> notes. In Bar 2, the vibre plays on small octave Bb/Line 1 E dotted half notes in that fashion, then back to A/C in Bar 3. The oboe plays the counter-melody (while the violins play the Lucy melody line). So the oboe plays *mf* middle C dotted quarter note to D-F-A 8ths up to (Bar 2) Line 2 C dotted half note tied to quarter note next bar, and then same C 8<sup>th</sup> down to A quarter note to Bb 8<sup>th</sup> (etc). Clarinet I plays *p* middle C [written D] dotted quarter note legato to D [written E] dotted quarter note to (Bar 2) E [written F#] tenuto dotted half note. Bar 3 repeats Bar 1. Clarinet II plays small octave A [written B] dotted half note legato to (Bar 2) I believe Bb [written C] dotted half note. The violins play the now familiar melody line on Line 2 C dotted quarter note to D quarter note legato up to A 8<sup>th</sup> to (Bar 2) Line 3 C dotted quarter note tied to quarter note, and then same C 8<sup>th</sup> legato to (Bar 3) D quarter notes to C 8<sup>th</sup> down to A quarter note to Bb 8<sup>th</sup> (etc). After a quarter rest in Bar 1, violins pluck *pizz* on small octave A/Bb/D/F 8ths (followed by a quarter rest) to another such 8<sup>th</sup> chord, and so forth. Four VC play small octave A dotted half note legato to (Bar 2) Bb dotted half note. CB pluck small octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C 8<sup>th</sup> (followed by rests) to (Bar 2) G 8<sup>th</sup> down to C 8<sup>th</sup> in that pattern. Etc.[9:56 pm Wednesday, Nov 12<sup>th</sup> 2003]

In the end two bars (dvd 0:21:47), violins settle on Line 3 G dotted quarter note to F dotted quarter note tied to dotted half note held fermata in the next bar. Violas top staff play Line 1 D dotted quarter note to C dotted quarter note tied to dotted half note next bar (and held fermata). The bottom staff violas play small octave A dotted half note tied to dotted half note next bar. VC play Great octave F/small octave C dotted half notes tied to next bar and held fermata. CB play small octave F tied dotted half notes. The oboe plays I believe Line 2 C 8<sup>th</sup> tied from the previous bar (might be Bb) down to Line 1 C to C 8ths up to F-G-A 8ths legato to (end bar) Line 2 G dotted quarter note legato to F dotted quarter note held fermata. Clarinet I plays Line 1 D to C dotted dotted quarter notes to (end bar) C dotted half note held fermata. Clarinet II plays small octave A dotted half note tied to next bar. The clarinets play exactly as the violas (as is customary for many of

3/2 *Panish Grazioso* LUCI

1 Obs

[WORK is DONE] *mf*

cls

F major

Vibe

Key sig

HP

(b)

1 Obs

① ② ③

[Hand-written by Bill W. Welch]

12 Vln

4 VC

4 VC

BCM

(1) (2) (3)



Max's scores when playing melody lines). The vibe is rolled on A/Line 2 C dotted half notes tied to next bar. The celeste plays small octave A-middle C-E 8ths (crossbeam connected) up to F-G-A 8ths up to (end bar) Line 2 G dotted quarter note to F dotted quarter note held fermata. Finally the harp plays ascending legato/arpeggio 16<sup>th</sup> notes Great octave F-A-small octave C-D-F-A (connected as a figure by two crossbeams) up to (top staff) Line 1 C-F-A-C-D-F up to (end bar) G-A-Line 3 C-F-A-Line 4 C 16ths up to F dotted quarter note held fermata.

End of cue. [Saturday, Feb 7 at 6:44 pm. incidentally, it started to rain early Thursday afternoon, intensely that evening and much of Friday, ending about 10 am this morning. May rain again Monday when the final Senate vote on Obama's Stimulus Bill is up for vote.]

The image immediately below shows my hand-copy of the final two bars of Reel 3 pt 2:

Handwritten musical score on aged, stained paper. The score is written for a large ensemble, including:

- enR (3/2)
- ob
- cl
- vi
- Hp
- Q (Pakete)
- VL
- V
- VC
- (13)

The score includes various musical notations, including notes, rests, and dynamic markings. A handwritten note in the center reads: [Hand-copied by Bill Wreghel]. The page is numbered 134 in the top right corner.



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[Worry] R3/3. *Moderato* in C time, 40 bars, 1:22. Dvd location: 0:25:09 (or Chapter 3 at 04:05). Scene: Alison post comes home and says, "Don't wait up." Ellen is worried about her, hoping it's only a "phase." Instrumentation: alto sax, clarinet I, clarinet II (doubled as tenor sax), bass clarinet, 2 Fags, guitar, piano, 12 violins, 4 violas, 4 celli, 3 CB.



Bassoon I/12 violins/2 celli play *mf* the three-note worry motif on small octave (Line 1 for violins) *rinforzando* F# half note to G# quarter note legato and decrescendo to A quarter note (repeated next bar). The piano fingers an arpeggiando D Dom 9th dotted half note chord (actual notes Great octave D/A/small octave F#/middle C/E/F#). Violas play middle C/E whole notes *rinforzando* (repeated in Bar 2). Two celli (bottom staff) play side-bracketed double-stopped Great octave D/A *rinforzando* whole notes decrescendo (repeated thru Bar 4). CB play on *rinforzando* small octave D whole note (repeated next three bars). The clarinets play middle C/E (clarinet II doubles on tenor sax soon) *rinforzando* half notes *sf* > and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat next three bars.

In Bar 3, the bassoon/violins/VC play continue the Worry motif on small octave F# half note to quarter notes E legato to Eb. Repeat in Bar 4. Violas in Bar 3 play > *sfp* E dotted half note to Eb quarter note and also middle C whole note (repeated in Bar 4).

In Bar 5 (dvd 0:25:20), the cue is designated *modto blues* as the guitar strums a *Gm* (G minor) bluesy pattern (quarter note to dotted 8th to 16th, repeated same bar). The

3pt3 *Panish* m. D<sup>2</sup> *ELLEN'S* [WORRY] *more blues Panish*

alt. sop *#C*

Alms *"Don't wait up"*

CL *#C* *7 7 7 7 7 7*

(2nd double) *#C* *7 7 7 7 7 7*

CL *#C* *7 7 7 7 7 7*

CL *#C* *7 7 7 7 7 7*

2 Foss *#C* *7 7 7 7 7 7*

Guitars *#C* *7 7 7 7 7 7*

Piano *#C* *7 7 7 7 7 7*

12 *#C* *7 7 7 7 7 7*

UL *#C* *7 7 7 7 7 7*

4 *#C* *7 7 7 7 7 7*

Hand-copied by Bill Wrecked

4 *#C* *7 7 7 7 7 7*

3 *#C* *7 7 7 7 7 7*

(1) (2) (3) (4) (5) (6)



guitar is notated Line 1 G quarter note to G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G quarter note to G dotted 8<sup>th</sup> to G 16<sup>th</sup>. The piano also plays the G minor (notes G/Bb/D) pattern for the piano. Specifically, the piano plays Great octave G/small octave D/G/Bb/Line 1 D quarter notes up to small octave A/Bb/Line 1 D/G/Bb/Line 2 D dotted 8ths to 16ths. Repeat this three-note figure in the same bar. In Bar 6, the guitar strums on C or C major notes in that pattern.

In Bar 5, Fags play small octave D whole note crescendo to (Bar 6) E whole note decrescendo. Violins play small octave Bb/Line 1 D whole notes crescendo to (Bar 6) middle C/E whole notes decrescendo. Violas play small octave G whole note crescendo to same whole note next bar. All VC play Great octave G/small octave D whole notes to (Bar 6) G/E whole notes. Three CB play small octave G whole note crescendo down to (Bar 6) C whole note decrescendo.

In Bar 8 (dvd 0:25:25, or Chapter 3 at 4:22), the cue changes to the key signature of G minor (2 flats). Just prior, clarinet I played a quick ascent of four 32nd notes Line 1 Bb-C-C#-D [written C natural-D-D#-E]. In Bar 8, the "hot" clarinet tongues the Line 2 Eb [written F] "3" triplet value quarter note to triplet value D 8<sup>th</sup> note down to G# dotted 8th to A 16<sup>th</sup> (then repeat the pattern in the same bar). The vibe also plays this melody line of the Alison theme, as does the upper (right hand) staff of the piano. The guitar, after a quarter rest, strums the D7 chords on the 2<sup>nd</sup> & 4<sup>th</sup> beats thru Bar 10 and then on Gm in Bars 11-12. Violins/violas/basses pluck *pizz* quarter notes (repeated in Bar 9) to (Bar 10) C/Eb to C/D quarter notes in that pattern to (Bar 11) Bb/D. Violins pluck (after a quarter rest) middle C/D quarter notes (followed by another quarter rest) to C/Eb quarter notes. Violas pluck on (I believe) small octave G# to F notes in that pattern. CB pluck small octave A quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). The tenor sax plays the worry motif F# half note up to C to Eb quarter notes. Clever and interesting of Max to juxtapose this three-note Worry motif with the Alison theme. Etc. Then the "Puttin' Tobacco In The Ground" theme is reinstated in Bar 16 (dvd 0:25:49) as the screen fades and emerges on the Mystic Seaport Marine Museum where Parrish and his mom visit on a foggy morning. The music here changes to the key signature of three flats.

Violins/flute I/oboe in Bar 16 play *mf espress* Line 2 En half note down to C to Line 1 Bb quarter notes up to (Bar 17) C 8<sup>th</sup> up to Eb dotted quarter note to C 8<sup>th</sup> down to Bb dotted quarter note, and so forth. After an 8<sup>th</sup> rest, the Eb alto Sax plays small octave Bb [written Line 1 G] 8<sup>th</sup> up to C [written A] 8<sup>th</sup> legato up to Bb [written Line 2 G] 8<sup>th</sup> note (these three 8ths are crossbeam connected) down to G-Eb-C-Bb legato 8ths (crossbeam connected), and so forth. The bass clarinet plays Line 1 G [written A] whole note to (Bar 17) F to G half notes. Fag I plays *mf* Great octave Bb whole note up to (Bar 17) small octave Eb legato down to Great octave Bb half notes. Fag II plays Great octave Eb whole note up to (Bar 17) Ab down to Eb half notes. Violas top staff play *mf* small octave G/Line 1 Eb whole notes to (Bar 17) middle C up to Eb unison half notes. Bottom staff violas play G/Eb whole notes to (Bar 17) small octave F to G half notes. VC play Great octave Eb/Bb whole notes to (Bar 17) Ab/small octave Eb half notes down to Eb/Bb half notes. CB play small octave Eb whole note up to (Bar 17) Ab down to Eb half notes. Harp and piano play ascending legato 8<sup>th</sup> notes Great octave Eb-Bb-small octave

Eb-G (crossbeam connected) to Bb-Line 1 C-Eb-G (in effect the C min tonality, the mirror image of the Eb maj or three flats shared key signature).

In end Bar 40, the harp plays ascending 16<sup>th</sup> notes Great octave Eb-G-Bb-small octave C (connected by two crossbeams) to Eb-G-Bb-Line 1 C to (top staff) Eb-G-BB-Line 2 C and then Eb-G-Bb up to Line 3 Eb that is held fermata. Violins I play Line 3 Eb whole note held fermata, while violins II play Line 2 G/Bb whole notes held fermata. Violas play *pp* small octave G/Bb whole notes held fermata, while VC play Great octave Eb/Bb, and CB on small octave Eb whole notes. The vibe softly strikes Line 3 Eb whole note held fermata. The oboe plays Line 2 Eb whole note held fermata, the bass clarinet on Line 1 Bb whole note, and tenor sax on middle C. End of cue.

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[The Dock] R4/1. *Moderato* in C time, 42 bars, 1:34. Dvd location: 0:28:50 (or Chapter 3 at 07:47). Instrumentation: 2 flutes, oboe, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, vibe, timp, piano, 12 violins, 4 violas, 4 VC, 3 CB. Scene: The music begins right after Ellen tells his son "Try not to get more deeply involved than you can see your way out of, please." The scene soon switches to a dock on Sala's farm where wireworms are detected.



In the grace bar, the solo violin (and vibe) play *p sentimentale* descending legato quarter notes Line 2 Eb down to Line 1 Bb down to F up to (Bar 1) C dotted half note to Bb quarter note down to (Bar 2) F# to G quarter notes to ascending "3" triplet value quarter notes Bb-Line 2 Eb-G up to (Bar 3) Line 3 C half note to Bb half note.





In Bar 4, the solo violin and vibe settle on Line 2 Bb whole note while the altri and divisi violins I join in to play on whole notes Line 1 Bb/Line 2 G, and violins II on Line 2 Eb. Violas play Line 1 G/Line 2 C whole notes held fermata, and celli on Line 1 Eb. Combined we hear the C min7 (notes C/Eb/G/Bb) tonality.

Double bar lines are placed throughout the cue at the end of Bar 4. In Bar 5 (dvd 0:29:04), the timp rolls forte on Great octave A whole note held fermata. The bass clarinet plays *ff* on small octave A [written B] whole note held fermata, while Fags/VC/CB play Great octave A. My notes are unclear but I believe this bar is repeated in Bar 6. Then, in Bar 7, four horns play *ff* the tobacco field theme motif in *Agitato* fashion, all notes rinforzando-accented (> above the notes). So we find Line 1 D [written A] half note down to small octave B [written Line 1 F#] 8th to A [written E] dotted quarter note to (Bar 8) B 8th up to D dotted quarter note back down to B 8th to A dotted quarter note. Skipping slightly to Bar 11, the horns play small octave A [written Line 1 E] rinforzando half note down to F [written middle C] rinforzando 8th to E dotted quarter note to (Bar 12) F 8th up to A dotted quarter note down to F 8th to E dotted quarter note (etc). Back in Bar 7, the strings are bowed trem on D min 7(D/F/A/C). Specifically, divisi violins are bowed trem *ff* on Line 1 F/A whole notes tied to next bar, while violins II are trem on Line 1 D whole note rinforzando. Viola top staff play Line 1 F/A whole notes tied to next bar, while the bottom staff play Line 1 D. VC/CB are apparently not bowed trem but simply play the Great octave A rinforzando whole note tied to next bar. The piano is arpeggiando (with pedal) on Contra-octave and Great octave A whole notes tied to next bar while the top staff piano plays small octave A/Line 1 D/F/A whole notes. Moreover, the timp is trill rolled on Great octave A whole note tied to next bar, Fags also on Great octave A, and bass clarinet on small octave A. Clarinet II is legato trill (notated like the fingered trem of the strings) on Line 1 D whole note up to F whole note [written E-G], repeated next bar, while clarinet I plays this pattern on F down to D whole notes. The flutes and oboe are trill on Line 1 A (to B) whole note thru next bar at least (if not thru Bar 10).

In Bar 11, as given, the horns continue the agitated melody line. The violas also play this passage (same small octave register as well). Flutes play Line 2 C/E whole notes tied to next bar, and then C/Eb whole notes in Bar 13 (tied to Bar 14). Clarinets are no longer legato trill. Instead they play



F/A Line 1 whole notes tied to next bar (repeated in Bars 13-14). The bass clarinet plays small octave A whole note tied to next bar (repeated again), while Fags play Great octave A. The timp is *p subito* playing the Great octave A whole note roll tied to next bar (repeated in Bars 13-14). Violins I play double-stopped Line 2 bowed trem whole notes tied to next bar, and then Line 1 A/Line 2 Eb rinforzando whole notes bowed trem and tied to next bar. Violins II play double-stopped F/A whole notes bowed trem tied to next bar, and then F/Line 2 C whole notes tied to next bar. VC/CB play Great octave A whole notes tied to next bar (repeated in Bars 13-14). Etc.

In the end bar (dvd 0:30:16), CB play small octave C# whole note > *morendo*. Violins play small octave G#/middle C# whole notes held fermata > *morendo*, while I believe violas play E/A#. The piano plays Great octave C whole note held fermata. Horns I-II play small octave G#/Line 1 C# [written D#/G#] whole notes *p* > *morendo* and held fermata, while horns III-IV (or at least the bottom staff) play small octave E/A# whole notes. I believe the bass clarinet plays the lowest Db whole note (in effect C#). So it appears we have the C# min 6 tonality (C#/E/G#/A#).

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[Alison and Parrish] R4/2. 6/8 time, 33 bars, 1:42 (with a G.P. or General Pause) or 1:30 (sans G.P.). Dvd location: 0:32:00 (or Chapter 4 at 00:37). Scene: Parrish goes out to the road and is nearly hit by Alison's sports car. The Lucy theme is played dramatically by the strings, oboe, clarinets, tenor sax. Fags/horns/piano/CB play repeated triplets in F major (actual notes C/F/A/C).

4/2 Panish Reel up to Panish

oboe

2CL

Tenors

oboe

Perc

4Hrs

piano

12V

4U10

4V

10

[Alison + Panish]

(Panish almost hit by her car)

vibes = cat etc (w. Panish)

quitting

33.07

Solo Vln

Solo Viola

(Hand-copied by Bill Wadell)

(1) → (20) (21) →



So, in Bar 1, the oboe/2 clarinets/Bb tenor sax/12 violins/4 violas/4 VC play the Lucy melody line (Line 1 for the oboe, clarinet and violins while the other instruments play it in the small octave register) C dotted quarter note tenuto-marked to D tenuto quarter note up to A tenuto 8<sup>th</sup>, and so forth. Three contrabasses play forte small octave C-C-C 8ths (crossbeam connected) to C-C-C 8ths once again. Fags play this on Great octave and small octave C 8ths. Top staff horns play this on small octave F/middle C 8ths while bottom staff horns play this rhythm on small octave C/A 8ths. The piano plays it on Great octave C/small octave C/F/A/middle C (F major tonality) 8<sup>th</sup> notes. The bass clarinet plays Line 1 C [written D] dotted half note tied to next bar.

Soon there is a G.P. (General Pause) between for about eleven seconds starting 0:32:20. Then the Alison theme flares up with the hot clarinet. In Bar 20 (dvd 0:33:07) in C time, the solo violin takes over the melody line as Alison says that even if she kissed him right now the whole valley would know it by morning. So, after a half/quarter/8<sup>th</sup> rest, the *solo* violin plays “3” triplet value 16<sup>th</sup> notes Line 2 C-C#-D to (Bar 21) “3” triplet value E quarter note to triplet value D 8<sup>th</sup> down to G# dotted 8th to A 16<sup>th</sup> figure (repeat these four notes in the same bar). The vibe also plays the solo violin line *with pedal*. The guitar in Bar 20 plays the dotted 8<sup>th</sup> to 16<sup>th</sup> rhythmic pattern on the 2<sup>nd</sup> and 4<sup>th</sup> beats, first on *Gm* and then *C*. In Bar 21, after a quarter rest, it plays on *D7* and then (after a quarter rest) another *D Dom* 7<sup>th</sup> pattern. The violas also play this rhythmic pattern in Bar 20 on G/Bb/D to G/Bb/E. Etc.

Handwritten musical score for a chamber ensemble, featuring the following parts and markings:

- 4/12 and** (Time signature)
- CL** (Cello)
- Vibr** (Vibrato)
- HP** (Harp)
- VL** (Violin)
- V** (Viola)
- VC** (Violoncello)
- CH** (Chamber)

Key markings and notes include:

- Parish** (written above the CL staff)
- pp subito** (pianissimo subito) markings in the VL, V, VC, and CH staves.
- Hand copied by Bill Gabel** (written below the CH staff)
- (31)**, **(32)**, and **(33)** (measure numbers)



Skipping to Bar 31, the vibe strikes the Line 1 G whole note tied to dotted half note next bar to Ab quarter note up to (end Bar 33) Line 2 F whole note *pp subito* and held fermata. The harp plays Great octave Bb/Ab/small octave F whole note (bottom staff) let vibrate while the top staff plays middle Cb/Eb. Violins play as the vibe. Viole play middle Cb/E whole notes tied to next bar, and then (in Bar 33) Bb/D whole notes *pp subito* and held fermata. Divisi VC play Great octave Ab/small octave F whole notes tied to next bar, and then in end Bar 33, Great octave and small octave F whole notes held fermata. CB play small octave Db whole notes tied to Bar 32, and then Great octave Bb in end Bar 33. After a half and triplet value 8<sup>th</sup> rest in Bar 31, the hot clarinet plays a sensuous figure of ascending “3” triplet value triplet pattern G-Ab up to triplet value Line 2 C-Eb-G to (Bar 32) Bb half note legato to Ab half note tied to whole note next bar (held fermata). In Bar 33, the harp plays ascending triplet value arpeggios starting Great octave Bb-small octave D-F up to Ab-Bb-Line 1 D up to (top staff) F-Ab-Bb up to D-F-Ab (the Ab 8<sup>th</sup> held fermata). End of cue.  
[9:04 pm, Thursday November 13, 2003; added material Saturday, February 7, 2009 at 9:52 pm]

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4/3 *Pennish* *Tragic* *slow* [Worms Return]

CH# *f* *mt* 1

CL# *f* *mt* *f* *f* *f* *f* *f* *f*

Br# *f* *mt* *f* *f* *f* *f* *f* *f*

Fog *f* *mt* *f* *f* *f* *f* *f* *f*

Hns *f* *mt* *f* *f* *f* *f* *f* *f*

Temp *f* *mt* *f* *f* *f* *f* *f* *f*

Piano *f* *mt* *f* *f* *f* *f* *f* *f*

UL *f* *mt* *f* *f* *f* *f* *f* *f*

4 *f* *mt* *f* *f* *f* *f* *f* *f*

44 *f* *mt* *f* *f* *f* *f* *f* *f*

44 *f* *mt* *f* *f* *f* *f* *f* *f*

(1) *mt* (2) (3) (4) (5) (6) (7) (8)

Hand-copied by Bill Wrench



[Worms Return] R4/3. *Tragico* in C time, 39 bars, 1:50. Dvd location: 0:33:43 (or Chapter 4 at 02:20). This cue seques from the previous cue. Scene: The worms are back out due to the cold.

In Bar 1, the english horn/3 clarinets/bass clarinet/Fags/horns/timp/strings play a G# dim 7<sup>th</sup> (notes G#/B/D/F) held fermata. Specifically the english horn plays *f* small octave B [written Line 1 F#] whole note held fermata. Two clarinets play small octave F/G# [written G/A#] whole notes held fermata, while the bass clarinet plays Line 1 D [written E] fermata-held whole note. Fags play forte Contra-octave B and Great octave B whole notes held fermata. Horns (top staff) play small octave F/B [written middle C/F#] whole notes held fermata, while bottom staff horns play small octave D/G# [written A/Line 1 D#]. The timp is rolled (notated like the bowed trem of the strings) on Great octave B whole note held fermata. The piano is silent in this bar. Six violins I play forte on small octave B whole note held fermata, while six violins II play small octave G#. Four violas play small octave F whole note held fermata. Four VC play double-stopped Great octave B/small octave D whole notes held fermata, while CB play Great octave B.

In Bar 2, the cue is now tempo-marked as *Slow*, and the volume has been decreased a bit down to *mf*. The English horn is silent until Bar 7. Clarinet play small octave G/B rinforzando whole notes (repeated thru Bar 4) to (Bar 5) F#/B rinforzando whole notes to (Bar 6) A/B whole notes to (Bar 7) G#/B whole notes held fermata. After a quarter rest in Bar 7, the English horn returns to play *mf* on Line 1 E [written B] tenuto half note to same E quarter note held fermata. Back in Bar 2, the bass clarinet plays on Line 1 E [written F#] rinforzando whole note to (Bar 3) Eb to (Bar 4) D (repeated thru Bar 7, and held fermata in Bar 7). Fags play Great octave and small octave C# rinforzando whole notes to (Bar 3) C whole notes down to (Bar 4) Contra-octave and Great octave B rinforzando whole notes up to (Bar 5) unison F# to (Bar 6) E. After a quarter rest in Bar 7, the Fags play small octave E half note to E quarter note held fermata. Horns are silent until Bar 7. After a quarter rest then, the bottom staff horn III plays Line 1 E [written B] half note to E quarter note held fermata.

In Bar 2, the timp now beats small octave C#-C#-C#-C# quarter notes to (Bar 3) C-C-C-C quarter notes to (Bar 4) Great octave B-B-B-B down to (Bar 5) F#-F#-F#-F# to (Bar 6) E-E-E-E to (Bar 7) same Great octave E whole note roll and held fermata. The piano also plays this timp pattern. In Bar 7, the piano plays Contra-octave and Great octave E whole notes held fermata.

Back in Bar 2, violins I play small octave B rinforzando whole note (repeated thru Bar 7, and held fermata in Bar 7). Violins II play small octave G whole notes thru Bar 4. They are silent in Bar 5 because its range cannot go down to F# (played by clarinet II/Fags/timp/piano). In Bar 6, violins II return to play small octave A whole note to (Bar 7) G# whole note held fermata. Back in Bar 2, all viole play small octave E whole note rinforzando to (Bar 3) Eb to (Bar 4) D (repeated thru Bar 7, and held fermata in Bar 7). VC/CB play Great octave C# rinforzando whole note to (Bar 3) C to (Bar 4) B down to (Bar 5) F# to (Bar 6) E to (Bar 7) E whole note held fermata.

So, in Bar 2, we hear the C# half-dim 7<sup>th</sup> tonality (C#/E/G/B).  
 Bar 3= C minMaj7<sup>th</sup> (notes C/Eb/G/B).  
 Bar 4= G maj 1st inv (B/D/G/B).  
 Bar 5= B min 2nd inv (F#/D/B).  
 Bar 6= Unsure.[B/D/E/A]  
 Bar 7 = E Dom 7<sup>th</sup>(E/G#/B/D).

In Bar 8 (dvd 0:34:14), the violins are *mp* bowed tremolo on Line 1 D minor (D/F/A) whole notes tied to next bar (violins II play the D note). Muted horns also play the Line 1 D min whole note triad tied to next bar.

In Bar 9, the tobacco theme is played by Fags/viole/VC all on Line 1 D tenuto half note to B tenuto 8<sup>th</sup> to A tenuto dotted quarter note (etc). Soon (Bar 19) the Lucy theme is slowly played *mf rubato* in 6/8 time by the solo cello as Lucy & Parrish talk. So the cello plays (0:34:51) small octave D dotted quarter note to E quarter note up to B 8<sup>th</sup> up to (Bar 20) Line 1 D dotted quarter note tied to quarter note and then sounding the same D 8<sup>th</sup>, and so forth.

In Bar 23 (0:34:58) still in 6/8 time, the harp plays *let ring* dotted half notes Contra-octave Bb/Great octave Bb/E/G/Line 1 D. Fag II plays Contra-octave Bb dotted half note while Fag I plays Great octave Bb. The bass clarinet plays I believe E dotted half note while the clarinets play small octave G/Line 1 D dotted half notes.

In end Bar 39 (0:35:30), the orchestra plays a strong accented (sforzando-marked) quarter note chord in B major (notes B/D#/F#). Then solo horn I plays a pronounced small octave B [written Line 1 F#] dotted half note decrescendo and held fermata. This horn solo seques to the Paige theme in the next cue. Specifically in Bar 39 (in C time), violins play Line 1 F#/B/Line 2 F# sforzando quarter notes followed by a quarter rest and then a half rest held fermata. Viole and celli play small octave D#/B quarter notes, and CB on Great octave B (all followed by rests).Horns (bottom staff) play D#/F# quarter notes followed by rests. Fags play Great octave B/small octave F# quarter notes, bass clarinet on Line 1 D#, clarinets on B/Line 2 D#, and flute on Line 2 F# (followed by rests). As given earlier, after a quarter rest in Bar 39, horn I plays small octave B [written Line 1 F#] dotted half notes decrescendo and held fermata. End of cue. [9:53 pm]

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[Paige] R4/4. *Grazioso* in C time, 38 bars, 1:26. Key signature of E major (4 sharps, or F#, C#, G#, D#). Dvd location: 0: 35:35 (or Chapter 4 at 04:13). Scene: Paige Raike is riding her blue bike along the Post farm and strikes up a conversation with Parrish. Very delightful cue!



In Bar 1, the solo horn is still playing the small octave B whole note (held and segue from the end of the previous cue) tied to next bar. The guitar strums *mf* the E maj6 chord notes (E/G#B/C#, but actual notes Line 1 E/B/Line 2 C#/G#). So, after an 8<sup>th</sup> rest, we hear the E6 quarter note chord to 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest) to E6 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> chord. Repeat next two bars. In Bar 4, the guitar play *Emaj7* (written E/G#/B/Line 1 D#/G#) in that pattern to (Bar 5) *E6* to (Bar 6) *dim* to (Bar 7) *F#m6* (and so forth). Four violas also play G#/B/C chord notes in that pattern. Specifically, the top staff violas play *mf* (after an 8<sup>th</sup> rest initially) small octave double-stopped G#/middle C# tenuto quarter notes to 8<sup>th</sup> notes (8<sup>th</sup> rest following) to 8<sup>th</sup> notes (etc) while the bottom staff violas play on small octave B notes. Repeat thru Bar 3. In Bar 4, they play on G#/B/D notes in that pattern, and back to G#/B/C# in Bar 5 to (Bar 6) E#/G#/B/D to (Bar 7) F#/A/C#/D# (repeat Bars 6-7 in Bars 8-9). Two CB pluck pizzicato small octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to Great octave B 8<sup>th</sup> (8<sup>th</sup> rest following) to B 8<sup>th</sup> again (followed by an 8<sup>th</sup> rest). Repeat thru Bar 5.

In Bar 3, the oboe and 12 violins play *mf dolce* the delightful Paige Theme. We find Line 2 (although violins are *8va ad lib if wanted*) G# half note to F# quarter note back to G# quarter note down to (Bar 4) D# dotted half note (all four notes are under



4/4 Pizzicato Grazioso

Swiss Temp<sup>o</sup>

Handwritten musical score for a string quartet, featuring various instruments and parts. The score is written on ten staves, with some parts marked as "Hand-copied by Bill Warchal".

**Staff 1:** Flute (Fl) part, marked "Pizzicato".

**Staff 2:** Oboe part, marked "Pizzicato".

**Staff 3:** Clarinet (Cl) part, marked "Pizzicato".

**Staff 4:** Horn (HR) part, marked "Pizzicato".

**Staff 5:** Harp (Hp) part, marked "Pizzicato".

**Staff 6:** Cello (Cel) part, marked "Pizzicato".

**Staff 7:** Double Bass (DB) part, marked "Pizzicato".

**Staff 8:** Violin (Vl) part, marked "Pizzicato".

**Staff 9:** Violoncello (Vcl) part, marked "Pizzicato".

**Staff 10:** Bassoon (Bs) part, marked "Pizzicato".

**Handwritten notes and markings:**

- "(Craigiean like m. Salvi's land)"
- "Emerson Key Sig"
- "(Hand-copied by Bill Warchal)"
- "E♭"
- "Grazioso"
- "Swadlib (Cibulka)"
- "mt dolce"
- "(1) (2) (3) (4) (5)"
- "[Hand-copied by Bill Warchal]"
- "(1) (2) (3) (4) (5)"



cont 4/4  
 p2  
 FL

Ob  
 CL  
 Hr

Hp { Hand-copied by Bill Weichel

cdest  
 qute  
 VL { (6) (7) (8) (9) (10)

VC { Hand-copied by Bill Weichel

(13) (6) (7) (8) (9) (10)

The musical score is written on ten staves. The first staff is for Flute (FL) and includes a key signature change to one sharp (F#) and a time signature of 4/4. The second staff is for Oboe (Ob) and the third for Clarinet (CL). The fourth staff is for Horn (Hr). The fifth staff is for Harp (Hp) and contains the handwritten note "Hand-copied by Bill Weichel". The sixth staff is for Cello/Double Bass (cdest) and the seventh for Violin (VL). The eighth staff is for Violoncello (VC) and contains the handwritten note "Hand-copied by Bill Weichel". The ninth and tenth staves are for additional parts, with the tenth staff containing the handwritten note "Hand-copied by Bill Weichel". The score includes various musical notations such as notes, rests, and dynamic markings.

legato slur umbrella) to E quarter note legato to (Bar 5) F# half note, and then E legato to D# quarter note to (Bar 6) C# dotted quarter note to Line 1 B 8<sup>th</sup> note tied to “3” triplet value B quarter note down to A-G# triplet value quarter notes up to (Bar 7) Line 2 C# whole note legato to (Bar 8) B half note tied to “3” triplet value quarter note to triplet value A-G# quarter notes up to (Bar 9) Line 2 C# whole note to (Bar 10) ascending and legato quarter notes B-C#-D# to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then Bars 3-9 are repeated in Bars 11-17.

In Bar 4 (as the oboe and violins play that Line 2 D# dotted half note), we find two clarinets and celeste playing (after an initial 8<sup>th</sup> rest) a response passage of descending legato 8<sup>th</sup> notes Line 2 D#-C#-B (crossbeam connected) to Line 1 G#-D#-C#-B 8ths (crossbeam connected) down to (Bar 5) small octave G# whole note. In Bar 7 (after an 8<sup>th</sup> rest) the flute and celeste play legato an ascending response phrase *mf* of Line 2 D#-F#-A (crossbeam connected) to B-B# 8ths (crossbeam connected) up to Line 3 C# quarter note. After an 8<sup>th</sup> rest in Bar 8, they play descending legato 8<sup>th</sup> notes Line 2 B-G#-F (crossbeam connected) down to D-C# 8ths (crossbeam connected) to Line 1 B quarter note. Repeat Bar 7 in Bar 8 for these two instruments. In Bar 10, after an 8<sup>th</sup> rest, they play descending B-A-F# (I believe F# this time around) 8<sup>th</sup> notes down to I believe D#-C# 8ths to B quarter note.

Back in Bar 3, the solo horn plays *mf* on small octave G# [written Line 1 D#] whole note legato up to (Bar 4) B [written Line 1 F] whole note. In Bar 5, the horn again plays small octave G# whole note but this time tied to next bar. In Bar 7, the horn plays small octave A [written Line 1 E] whole note legato to (Bar 8) B [written F#] whole note. In Bar 9, the horn plays A whole note tied to next bar. In Bar 3, VC play Great octave B whole note tied to next bar, and then B whole note up to (Bar 6) D whole note. In Bar 7, the celli play D# whole note legato to D whole note next bar (repeated next two bars). Etc.

Skipping to Bar 19 (dvd 0:36:11), the violins and oboe play Line 2 D natural half note down to Line 1 B up to Line 2 C (natural glyph to temporarily in this instance cancel the key signature of four sharps) to (Bar 20) D dotted half note to same D quarter note legato up to (Bar 21) A dotted half note to G (natural) quarter note down to (Bar 22, start of page 5) D dotted half note to C quarter note down to (Bar 23) B half note down to G to A quarter notes to (Bar 24) B dotted half note to now C# quarter note (sharp glyph in front of the note) to (Bar 25) B whole note tied to dotted half note in Bar 26 to C# quarter note to (Bar 27) B whole note tied to dotted half note in Bar 28 to Line 2 C# quarter note. Then Bar 29 repeats Bar 11, Bar 30 repeats Bar 12, Bar 31 repeats Bar 13, Bar 32 repeats Bar 14, and Bar 33 repeats Bar 16. In Bar 34 (start of page 7), violins play Line 1 B dotted half note crescendo hairpin to “3” triplet value 8<sup>th</sup> notes B-C#-B. More below.

Back in Bar 19, after an 8<sup>th</sup> rest, the clarinet (and harp) play *mf* Line 1 D-E-D 8ths (crossbeam connected) to E-D-E-D 8ths (crossbeam connected) repeated thru Bar 23 to (Bar 24) B-C#-B 8ths to C#-B-C#-B 8ths (repeated next bar) to (Bar 26) D-E-D 8ths to E-D-E-D 8ths (repeated in Bars 27 and 28). Back in Bar 19, the guitar (after an initial 8<sup>th</sup> rest) plays a G natural chord written a Line 1 D/B/Line 1 D/G quarter notes to 8<sup>th</sup> notes




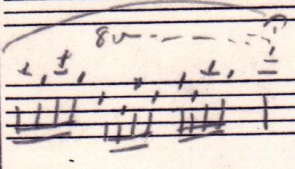
(followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes to (Bar 20) *D7* chords in that pattern (notated as Line 1 D/A/Line 2 C/F#) to (Bar 21) *G6* chords in that same pattern (notated as D/G/B/Line 2 E) to (Bar 22) *D7* chords to (Bar 23) *G6* chords to (Bar 24) *B7* chords in that rhythmic pattern (D#/A/B/Line 1 F#) to (Bar 25) *E6* chords (notated as E/B/Line 2 C#/G#) to (Bar 26) *B7* to (Bar 27) *G6* to (Bar 28) *B7*. Then Bars 29-33 repeat Bars 11-15. The violas also play that same rhythmic pattern as the guitar. In Bar 19, top staff viola splay B/Line 1 D 8ths in that pattern while bottom staff violas play small octave G notes. In Bar 20, the violas continue the rhythm on Line 1 C/D notes (top staff) and small octave F# notes. In Bar 21, top staff violas play B/Line 1 E notes while bottom staff violas play Line 1 D (natural) notes. Bars 20-21 are repeated in Bars 22-23. In Bar 24, top staff violas play A/D# notes and (bottom staff) B notes. IN Bar 25 we find G#/C# (top staff) and small octave B (bottom staff). Etc. Back in Bar 19, VC play small octave D whole note legato slur to (Bar 20) F# whole note to (Bar 21) G (natural) whole note to (Bar 22) F# whole note to (Bar 23) D whole note to (Bar 24) D# whole note down to (Bar 25) Great octave B whole note tied to whole note next bar (these two bars repeated next two bars). Back in Bar 19, CB pluck small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to Line 1 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 20, CB then pluck in this same rest pattern on A 8<sup>th</sup> up to Line 1 D 8<sup>th</sup> down to small octave D 8<sup>th</sup> to (Bar 21) B 8<sup>th</sup> up to Line 1 D 8<sup>th</sup> down to small octave D 8<sup>th</sup>. In Bar 22, CB pluck A 8<sup>th</sup> up to Line 1 D small octave D 8ths in this same pattern to (Bar 23) G 8<sup>th</sup> up to Line 1 D down to D 8ths to (Bar 24) F# 8<sup>th</sup> up to B down to Great octave B 8ths to (Bar 25) E up to B down to B 8ths to (Bar 26) F# up to B down to Great octave B 8ths to (Bar 27) small octave B to Line 1 D down to D 8ths to (Bar 28) F# up to B down to Great octave B. Back in Bar 19, the (I believe) solo horn plays small octave B [written Line 1 F#] whole note legato to (Bar 20) middle C [written Line 1 G] whole note to (Bar 21) D [written A] whole note to (Bar 22) C whole note to (Bar 23) small octave B whole note to (Bar 24) A [written Line 1 E] whole note to (Bar 25) G# [written D#] whole note to (Bar 26) A whole note to (Bar 27) G# whole note legato to (Bar 28) A whole note. Then of course Bars 29-33 repeat Bars 11-15.

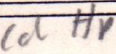
In Bar 34, the guitar finishes the rhythmic pattern on *dim* notes, notated as Line 1 D/G#/B/Line 1 E# notes to (Bar 35) *F#m6* 8ths (D#/A/Line 2 C#/F#) followed by 8<sup>th</sup>/quarter/half rest marks. Top staff violas play it on G#/Line 1 D notes while bottom staff play it E#/B notes. VC play small octave D whole note. The contrabasses pluck small octave E# 8<sup>th</sup> up to B down to Great octave B in the CB rest pattern already discussed. The horn plays small octave G# whole note crescendo hairpin (silent rest of the cue). After an 8<sup>th</sup> rest, the piano shows up to play descending legato 8ths Line 2 B-G#-F to D-C# 8ths to Line 1 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The flute plays the same as the piano. The oboe plays Line 1 B dotted half note tied to “3” triplet value 8<sup>th</sup> note to C#-B triplet value 8ths.

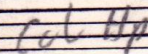
In Bar 35, we come to the scene where Paige insists, “I’m no kid!” The guitar plays sforzando the *F#m6* 8<sup>th</sup> note chord (followed by an 8<sup>th</sup>/quarter/half rest. Specifically, the guitar plays Line 1 D#/A/Line 2 C#/F# 8<sup>th</sup> notes. The celeste plays middle C#/D#/F#/Line 2 C# 8ths. The piano plays Great octave F#/small octave D#/A


mp ? R 4/4 *fanzish*

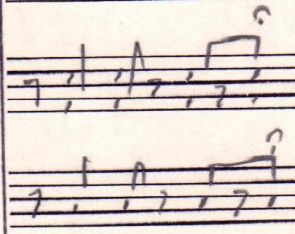
Ob 

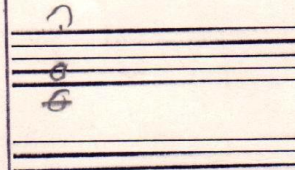
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
Str 

Cel 

Vl 

V 

Vc 

13 

(78)



(bottom staff) and (top staff) middle C#/D#/F#/Line 2 C# 8ths (followed by rests). The harp plays the exact same sforzando notes as the piano. Violins and oboe play "3" triplet value Line 2 C# 8<sup>th</sup> (followed by a triplet value 8<sup>th</sup> rest) to triplet value Line 1 B 8<sup>th</sup> tied to dotted half note and tied to 8<sup>th</sup> note in Bar 36 (where only the violins and oboe are playing), and then very slow ascending legato 8<sup>th</sup> notes B#-Line 2 C#-double-sharp (x) C to D#-E-E#-F# 8<sup>th</sup> (that F# 8<sup>th</sup> is held fermata).

In end Bars 37-38 (*a tempo*), the last remnants of the Paige motif are heard as she bicycles off down the road. So we find the oboe and violins playing Line 2 G# half note legato to F#-G# quarter notes to (end Bar 38) D# whole note held fermata. After an 8<sup>th</sup> rest, violins play G#/B/C# quarter notes (*arco*, not *pizz*) to 8ths (followed by an 8<sup>th</sup> rest) to 8ths again (followed by an 8<sup>th</sup> rest) to 8ths to (Bar 38) the same pattern but held fermata on the last 8<sup>th</sup> chord. VC play Great octave B whole note legato to (Bar 38) E/B whole notes held fermata. CB play small octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to B 8<sup>th</sup> (8<sup>th</sup> rest following) down to Great octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 38) small octave E whole note held fermata. After a 16th rest in Bar 37, the harp/piano/celeste play *mf* a series of ascending 16<sup>th</sup> note figures starting Line 1 E-F#-E (connected by two crossbeams) to G#-E-B-G# to next figure of Line 2 C#-B-E-B up to C#-E-F#-G# to (Bar 38) B-G#-Line 3 C#-Line 2 G# up to D#-B-F#-D# to all Line 3 F#-D#-B-G# to Line 4 D# quarter note held fermata. End of cue.[7:52 pm Friday, November 11, 2003; added long paragraphs for this cue inserted Sunday, February 08, 2009 ending 10:25 am]

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[Jealousy] R5/1. [or "Tell Me About That Girl"] *Modto* in Cut Time (alla breve), 20 bars, :59. Key signature of Bb maj (two flats or Bb, Eb). Dvd location: 0:42:00 (or Chapter 5 at 00:29). Scene: Alison asks Parrish about his other girlfriend.

The flute and vibe are soli playing *p* an ostinato figure of Line 1 Bb dotted quarter note to A 8<sup>th</sup> back to Bb dotted quarter note to A 8<sup>th</sup> (repeated thru Bar 4). In Bar 3, violins I play *p* on Line 1 F# half note legato to F half note to (Bar 4) Eb whole note. In Bar 5, they are *div* on Line 1 D/A whole notes tied to whole notes next bar. Violins II play Line 1 D to Db half notes to (Bar 4) middle Cb whole note to (Bar 5) F# whole note tied to next bar. Violins top staff (2 violas) play small octave Ab to G half notes to (bar 4) F whole note up to (Bar 5) C whole note tied to next bar. After a quarter rest in Bar 5, the pizzicato basses pluck small octave D quarter note (followed by a quarter rest) to another D quarter note (repeat next bar). After a quarter rest in Bar 5, the piano (*pedal*) plays Great octave D quarter note let ring (followed by a quarter rest) to another D note (repeated next bar). Also in Bar 5 (dvd 0:42:11), the oboe takes over the pattern initially played by the flute and vibe. The oboe plays *solo* on Line 2 Eb dotted quarter note to D 8<sup>th</sup> to Eb dotted quarter note to D 8<sup>th</sup> to (Bar 6) the same notes and pattern but that last D 8<sup>th</sup> note is tied to whole note next bar and tied to dotted half note and 8<sup>th</sup> note in Bar 8).

In Bar 7 (0:42:18), after a quarter rest, the guitar plays the familiar rhythmic pattern of dotted 8<sup>th</sup> to 16<sup>th</sup> note figures on *Gm* for the first figure on the 2<sup>nd</sup> beat (followed by a quarter rest) and on *C* in the 4<sup>th</sup> beat figure (repeated next bar). In Bar 9, the guitar plays on *D7*. Violins play that rhythm (for two bars) on G/Bb/D notes (Bb notes

Parish 5/11 *mod to* "Tell me About That girl" [Jealousy]

1 Fl *mod to*

Ob *Solo*

1 B.C. *Solo*

1 Vib *mod to*

1 Hp *Key sig Bb major (bb)*

Piano ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ *1st ring*

Guitar *mod to* *Div* *6m C*

12 VC *mod to* *Div*

4 VC *mod to* *Div*

4 VC *mod to* *Div*

2 CB *mod to* *Div*

[Handwritten by Bill Wroble]

1 2 3 4 5 (6) (7) (8)





cont. 6/11 Bar 154

BCL

HP

Pian

guitar

VL

V

VB

Hand-copied by Bill Winkler

(9) → (15) 16 17 18 19 (20 end)

(9) → (15) 16 17 18 19 (20 end)



played by the bottom staff violas) on the first figure to G/C/E notes (repeated next bar) with the bottom staff violas on middle C. In Bar 9, they play (after a quarter rest) on small octave F#/middle C/D quarter notes (followed by a quarter rest) to F#/C/E quarter notes. In bar 7, VC pluck pizzicato small octave D quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest). Repeat next bar. CB pluck small octave F quarter note (quarter rest following) down to C quarter note (rest following). Repeat next bar. The bass clarinet plays *solo* Line 1 D half note crescendo to E half note decrescendo to (Bar 9) F# half note up to Line 2 C up to Eb quarter notes. VC play the same but an octave lower in Bar 9. In Bar 9, the Alison theme is played by the violins. We find “3” triplet value Line 2 Eb quarter note to D 8<sup>th</sup> down to Line 1 G# dotted 8<sup>th</sup> to A 16<sup>th</sup> (repeat figures in the second half of this bar). Etc.

Skipping to Bar 15 (dvd 0:42:42), what's an interesting effect are the violins playing progressively higher G tied whole notes in these ending six bars as the guitar and viole play the rhythmic figures repeated to end of cue. The guitar plays the rhythm on G min in the 2<sup>nd</sup> beat figure, then C (C maj) in the 4<sup>th</sup> beat figure (dotted 8<sup>th</sup> to 16<sup>th</sup> chords). Viole play the same (see Bar 7). VC pluck small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat to end of cue. CB pluck small octave G quarter note down to C in that pattern. After a quarter rest, the harp plays small octave G/Bb/Line 1 D (G min) quarter notes (followed by a quarter rest) to G/C/E natural (C maj 2<sup>nd</sup> inversion) quarter notes. Repeat next five bars. The bass clarinet plays Line 1 D [written E] legato to E [written F#] half notes (repeated to end of cue > *pp* and held fermata on the last note in Bar 20).

Finally, we have the common-shared G whole notes played by the violins (the G tone shared in G/Bb/D and C/E/G chords). So we have the violins in Bar 15 playing Line 1 G whole note tied to whole note next bar. In Bar 17 (dvd 0:42:48), the violins play an octave higher or Line 2 G whole note tied to next bar. In Bar 19 (0:42:54), the violins conclude on Line 3 G whole note tied to whole note in end Bar 20, > *dim* and held fermata. End of cue.

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5/2 Parrish [Bad News] (worms) Parrish

Solo (Puttin' Tobacco into ground) Theme

E.H.

4 Violins

4 VCs

3 CBs

(14) (15) (16) (17) (18) (19)

[Bad News] R5/2. *Maestoso* in C time, 19 bars, 1:26. Dvd location: 0:43:00 (or Chapter 5 at 01:29). Note: This cue seques immediately from the previous cue (an overlap actually). Scene: Sala Post has bad news about the worms eating his young tobacco plants, and then thanks Parrish for his help, telling him he can now stay with his mother.

Once again the "Puttin' Tobacco In The Ground" theme is played. The ending bars have the solo english horn playing it sadly. In Bar 14 (after a G.P. break in the music as Sala and his foreman speak, the english horn plays (dvd 0:43:53) Line 1 E [written B] half note down to middle C# [written G#] 8<sup>th</sup> note to small octave B [written Line 1 F#] dotted quarter note to (Bar 15) C# 8<sup>th</sup> legato to E dotted quarter note down to C# 8<sup>th</sup> to B dotted quarter note to (Bar 16) G# [written Line 1 D#] 8<sup>th</sup> to G# dotted quarter note to G# 8<sup>th</sup> legato up to B quarter note to B 8<sup>th</sup> to (Bar 17) A [written Line 1 E] 8<sup>th</sup> to A dotted quarter note to G# half note (repeated next bar) to (end Bar 19) A 8<sup>th</sup> to A dotted quarter note to G# half note held fermata.



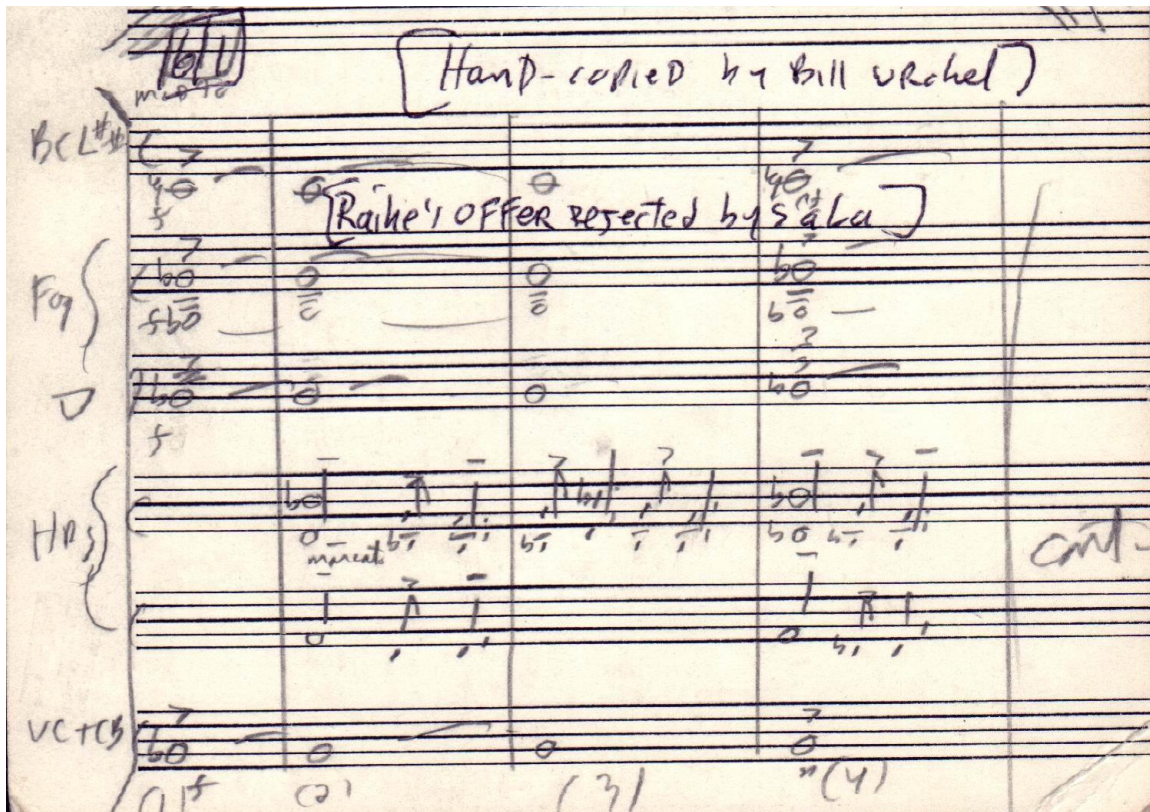
Back in Bar 14, viol I (top staff) play small octave B half note to middle C 8<sup>th</sup> to B dotted quarter note to (Bar 15) A legato up to middle C# half notes to (Bar 16) B whole note to (Bar 17) A half note legato to G# half note (repeated next bar) to (end Bar 19) A half note to G# half note held fermata. Viol II (bottom staff) play small octave G# whole note to (Bar 15) F# legato to G# half notes to (Bar 16) G# whole note down to (Bar 17) E whole note (repeated next bar) to (Bar 19) E whole note held fermata. VC I (top staff) play Great octave B half note legato to small octave C# half note to (Bar 15) two B half notes to (Bar 16) B-C# quarter notes to D half note to (Bar 17) C#-C quarter notes to B half note (repeated next bar) to (end Bar 19) C#-C quarter notes to Great octave B half note held fermata. VC II (bottom staff) play Great octave E whole note repeated to end of cue. One solo bass plays small octave E whole note repeated to end of cue (held fermata in end Bar 19). End of cue. So the tonality in Bar 14 is E maj (E/G#/B). In Bar 15, we hear the E maj6 tonality (E/G#/B/C#). In Bar 16 we hear E maj (E/G#/B) to E Dom 7<sup>th</sup> (E/G#/B/D). The cue ends on the E/G#/B tonality.

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[Offer Rejected] R6/1. *Modto* in C time, 18 bars, :56. Dvd location: 0: 47:58 (or 06:27). Scene: Judd Raikes visits Sala, but first introduces himself to Ellen, and later asks her out for a vacation date (he's a quick operator!). Sala rejects Judd's offer to help.



The timp rolls forte on Great octave rinforzando Bb whole note (tied to next two bars). Bass clarinet/celli/basses also are forte on Bb. Specifically, the bass clarinet plays small octave Bb [written middle C] rinforzando whole note tied to next two bars, while



Fags play Contra-octave and Great octave Bb whole notes, and VC/CB play Great octave Bb whole notes. In Bar 2, the horns stately play *marcato* the tobacco field theme again on small octave G/Bb/Line 1 Eb tenuto whole notes to Eb/G/C (C min) *rinforzando* 8<sup>th</sup> notes to Eb/G/Bb tenuto dotted quarter notes (etc). In Bar 7 (0:48:19), the solo clarinet plays a quick run of notes introducing the Ellen (Main Title) theme. So, after a 16<sup>th</sup> rest, the clarinet plays *mf* small octave F-G-A-middle C 16ths (connected by two crossbeams) to "9" 32<sup>nd</sup> note figure of Line 1 Eb-F-G-A-Bb-C-D-Eb-F to G quarter note to F quarter note tied to whole note next bar and to 8<sup>th</sup> note in Bar 9 (followed by rests). The vibe also plays G to F quarter notes tied to that whole note and 8<sup>th</sup> note. More on Bar 7 immediately below.

In Bar 8, the Ellen (Main Title) theme is played *dolce* by the violins. We find Line 2 F quarter note up to Bb to Line 3 C 8<sup>th</sup> notes to D quarter note to same D down to Bb 8ths to (Bar 9) C dotted half note to D-Bb 8ths (repeated next bar). The harp in Bar 8 is arpeggiando on whole notes Great octave Bb/small octave F/Bb/Line 1 D/F (Bb maj), and then an arpeggiando in Bar 9 on Great octave Bb/small octave A/middle C/F. Viole I (top staff) play in Bar 7 side-bracketed double-stopped tenuto whole notes small octave A/Line 1 F to (Bar 8) Line 1 D whole note to (Bar 9) descending legato quarter notes F-Eb-middle C-small octave Bb (repeated next bar). The bottom staff viole play double-stopped small octave Eb/middle C tenuto whole notes to (Bar 8) Line 1 D whole note to (Bar 9) C dotted half note legato to Bb quarter note (repeated next bar). VC in Bar 7 play Great octave F whole note to (Bar 8) rising quarter notes small octave F-F#-G-Ab to (bar 9) G whole note to (Bar 10) Gb whole note. One *solo* bass plays in Bar 8 small octave Bb whole note and then Bb whole note in Bar 9 tied to next bar.



Handwritten musical score for a jazz ensemble, featuring a solo section for the Clarinet (CL) and a section for the Bass (B).

**6/11** *Solo* *Clarinet* *CL* *mf* *Baritone*

**Vib** *Vibraphone*

**Hp** *Hammond Organ*

**U** *Upright Bass*

**U** *Upright Bass*

**U** *Upright Bass*

**B** *Bass*

*1 solo Bass*

**(7)** **(8)** **(9)**

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[Fireworks] R6/1A. 1:13. I believe the seque in the dvd is 0:48:35. Scene: Alison phones Wiley and soon Ellen writes her son about her fun vacation with big shot Raike. Note: the orchestrated pages for this cue were missing.

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[Lucy & Parrish Argue] R6/2. *Molto Modto* in 6/8 time, 63 bars, 2:02. Key signature of Eb maj (three flats). Dvd location: 0:50:57 (or Chapter 5 at 09:26). Scene: By Bar 32, Lucy & Parrish argue about who's a "cheap tramp" or not.

The Lucy theme is reprised in the first 31 bars. Then in Bar 32 (dvd 0:51:59) in 12/8 time, the alto sax/clarinets/bass clarinet/Fags play an agitated Alison figure (8th to quarter notes, repeated). It is here when Parrish yells, "Look! Shut up! She's no cheap tramp like---..." Then Luck says, "Like what?"

Violins are bowed trem *rinforzando sfp* on middle C#/A dotted whole notes (full bar value for 12/8 time) tied to whole notes next bar, and then (in Bar 34) D/Bb dotted whole notes bowed trem (and *rinforzando*) tied to next bar. Viole are bowed trem on small octave G dotted half note tied to next bar, and then Ab notes in Bars 34-35. VC are bowed trem on Great octave Eb/A dotted whole notes tied to next bar, and then E/Bb notes. CB play *sfp* (non-trem) on small octave Eb *rinforzando* dotted whole note tied to next bar, and then E notes in the next two bars. The tonality appears to be the A Dom 7 b 5<sup>th</sup> (A/C#/Eb/G).

The harp plays forte rising to falling 16<sup>th</sup> note arpeggio figures. So we find Great octave A-small octave C#-G-A up to (top staff) middle C#-G (all six notes connected by two crossbeams) to descending A-G-middle C#-A-G-C# (connected by two crossbeams). Repeat these two figures in the same bar, and repeat in Bar 33. In bar 34, the harp plays Bb-D-Ab-Bb-D-Ab to descending Bb-Ab-D-Bb-Ab-D. The timp is trill rolled *fpp* on Great octave Eb whole note tied to Bar 33.

In Bar 38 (0:52:11) in 6/8 time, Lucy retorts, "Am I suddenly a cheap tramp because I went ape over you?" Violins I play side-bracketed double-stopped repeated 8<sup>th</sup> notes Line 2 F#/Line 3 D as two triplet figures (three F#/D 8ths crossbeam connected followed by another such figure) repeated next three bars. Violins II play this pattern on double-stopped Line 2 C/Ab 8ths, and violas on Line 1 F# Line 2 D 8ths (top staff) and Line 1 D/Ab 8ths. VC/CB play Great octave Ab *rinforzando*-marked dotted half note tied to (Bar 39) quarter note (followed by an 8<sup>th</sup> rest) to Gb dotted quarter note *rinforzando*-marked (repeat these two bars in the next two bars). Piano bottom staff play this on Contra-octave and Great octave Ab dotted half notes tied to quarter notes next bar (followed by an 8<sup>th</sup> rest) to F# dotted quarter notes (enharmonic Gb). Top staff piano plays the triplet repeat figures on Line 2 D/F#/Ab/Line 3 D 8ths (dissonant D flat 5<sup>th</sup> chord). The harp plays ascending to descending 16ths small octave D-F#-Line 1 C-D-F#-Line 2 C (connected by two crossbeams) to descending D-C-Line 1 F#-D-C-small octave F# 16ths (repeated next three bars). The timp is trem (three short horizontal bars across the stem) on Great octave Ab dotted half note tied to quarter note next bar (followed by an 8<sup>th</sup> rest) to Gb dotted quarter note trem *rinforzando*-marked. Flute I plays staccato (dot



over each note) Line 2 D-D-D to D-D-D 8ths (repeated thru Bar 41). After a quarter rest in Bar 38, flute II plays *f* Line 1 Ab (I believe) 8<sup>th</sup> note rinforzando-marked down to E quarter note to F 8<sup>th</sup> (repeated next three bars). The oboe, after a quarter rest, plays Line 1 G rinforzando 8<sup>th</sup> down to D quarter note to Eb 8<sup>th</sup>. After a quarter rest, both clarinets play middle C rinforzando 8<sup>th</sup> down to small octave G quarter note to Ab 8<sup>th</sup> (repeated next three bars). The bass clarinet plays small octave Ab [written Bb] rinforzando dotted half note tied to quarter note next bar (followed by an 8<sup>th</sup> rest) to Gb [written Ab] rinforzando dotted quarter note. After a quarter rest, both bassoons play rinforzando middle C 8<sup>th</sup> down to small octave G quarter note to Ab 8<sup>th</sup> (repeated thru Bar 41).

As given earlier, the jazzy Alison motif is played by the woodwinds. After an 8<sup>th</sup> rest in Bar 32, the clarinets, alto sax, and Fags play small octave G 8<sup>th</sup> down to D# quarter note up to E 8<sup>th</sup> up to A rinforzando quarter note to G 8<sup>th</sup> down to D# quarter note to E 8<sup>th</sup> (etc). The bass clarinet plays it Line 1 register. The English horn plays fragments of the motif. So, after a dotted half rest, it plays *ff* small octave A [written Line 1 E] quarter note legato to G 8<sup>th</sup> (followed by a quarter and 8<sup>th</sup> rest). Etc. [Added material finished Sunday, February 08, 2009 at 11:45 am. Cloudy outside with sporadic raindrops]

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[Compromising] R6/3. C time, 25 bars, 1:10. Dvd location: 0:53:40 (or Chapter 6 at 00:40). Scene: Parrish & Ellen talk about Mr. Big Shot. [I have no notes on this cue. Sorry!]

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R6/4 ["Someday I'll Meet You Again"] Background music by Ned Washington, arr. Max Steiner. Light band music. Dvd location: 0:54:50 (or Chapter 6 at 01:50). Scene: Ellen on the boat with Judd.

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[Proposal] R7/1. 2:30. Here we have a continuation of light band music sequenced from the previous cue, playing the Ellen theme. Dvd location: 0:57:03. Scene: Still on the yacht, but Ellen wants a marriage proposal, not a proposal for a love affair. I did not work on this cue.

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[Take Care Of That] R7/2. *Molto Modto* in 6/8 time, 50 bars, 2:06. Key signature of Ab maj (four flats). Dvd location: 1:00:11 (or Chapter 7 at 00:37). Scene: Alison & Parrish talk at Parrish's bedroom next late evening, and she says, "Let's take care of that, shall we?" and shuts off the lights in case her father sees them from the outside. Then, in Bar 45, they overhear Ellen accepting a phone call from Judd to go ahead and meet with him.



Very effective minimal orchestration here. 12 violins are bowed tremolo *sfp* on Line 3 dotted half note C tied to next several bars. Clarinet I is *solo* playing *p* and also *sub-tone* on Line 1 Db [written Eb] dotted quarter note down to middle C [written D] dotted half note (repeated next bar). In Bars 3-4, the clarinet plays crescendo Db quarter note to C 8<sup>th</sup> to Db quarter note to C 8<sup>th</sup> to (Bar 4) a repeat of Bar 3 (but now decrescendo). Then in Bar 5, the Alison theme is re-introduced fully by clarinet I on Db quarter note to C 8<sup>th</sup> down to small octave F# quarter note to G 8<sup>th</sup> (etc).

Skipping to Bar 37 in C time (dvd 1:01:24), both clarinets play (after a quarter rest) *mf* and *naturale* (no longer *sub-tone*) small octave to Eb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure (crossbeam connected) up to Db dotted 8<sup>th</sup> to Eb 16<sup>th</sup> figure to E dotted 8<sup>th</sup> [clarinet II plays E 8<sup>th</sup> followed by an 8<sup>th</sup> rest] to G 16<sup>th</sup> up to (Bar 38) Db whole note (all notes are played under the legato umbrella). The harp plays ascending 16<sup>th</sup> note figures Great octave Eb-G-Bb-Db to Fb-G-Bb-Line 1Db. Violins play *mf espr* Line 2 E whole note tied to quarter note next bar to Bb dotted 8<sup>th</sup> to A 16<sup>th</sup> figure to Ab dotted 8<sup>th</sup> to G 16<sup>th</sup> to Gb dotted 8<sup>th</sup> to F 16<sup>th</sup> figure. Viole play small octave G/Line 1 Db whole notes tied to next





bar, while celli play on Great octave Eb/Bb whole notes, and one bass plays small octave Eb.

Skipping to Bar 43 (1:01:48), clarinet I plays a rather hot and sultry passage during the Alison scene. So, after a “3” triplet value 8<sup>th</sup> rest, the clarinet plays Line 1 Eb-F triplet value 8ths (crossbeam connected) up to Ab-Cb-Db triplet 8<sup>th</sup> notes (crossbeam connected) to Eb quarter note decrescendo with the gliss line down to F quarter note held fermata and tied to half note next bar held fermata and then also tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 43, the harp is arpeggiando on whole notes Great octave Db/Ab/small octave F/middle Cb/Eb (Db Dom 9<sup>th</sup> tonality or Db/F/Ab/Cb/Eb). Violins play Line 2 Cb whole note held fermata, viole on small octave F and middle Cb, VC on Great octave Db/Ab, and CB on small octave Db whole note held fermata.

A double bar line separates the cue into a new section at the end of Bar 44 when Ellen takes the phone call. The key signature is now of Bb maj ( 2 flats). Violins I are bowed trem Lines 2 & 3 F whole notes tied to the next three bars at least, while violins II are bowed trem *mf* on Line 2 Bb/Line 3 D whole notes. The vibre softly strikes *pp* trem on Line 2 F/Bb/Line 3 D/F thru next bars. The celeste (after a quarter rest) plays Line 1 F/Bb/Line 2 D/F/Bb/Line 3 D/F dotted half notes (Bar 45 only). So we hear the Bb maj tonality (Bb/D/F).

In Bar 47 (1:02:05), the solo cello plays the Ellen theme *mf*, small octave F quarter note up to Bb-middle C 8<sup>th</sup> notes legato to D quarter note to same D down to Bb 8<sup>th</sup> notes to (Bar 48) middle C whole tied to next bar. After a quarter rest in Bar 48, the Fags (“k” tenor clef) and harp play the response figure on Line 1 G down to Eb down to middle C quarter notes (etc). In Bar 47, the viole join in on the bowed trem *p* Line 1 Bb/Line 2 D whole notes legato to (Bar 48) A/Line 2 Eb whole notes. The bottom staff celli (2<sup>nd</sup> stand only) play *p* on Great octave F whole note tied to next bar. CB plays Great octave Bb whole note tied to next bar. Etc.



cont.  
R7/2

CL5

Fog

Vibe

Drums  
(HP)

Celeste

Vln

V

Wf

CB

Atempo Danish

Solo

(43) (44) (45) (46) (47) (48)

[Hand- copied by Bill Winkler] and stand only

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[I'm Pregnant] R7/4. *Molto Modto* in C time, 30 bars, 1:39. Dvd location: 1:05:17 (or Chapter 7 at 05:43). Scene: Lucy tells Parrish she's pregnant. At first, he thought he was the father, but it was actually her "secret boyfriend" (Judd Raikes's already married son). The cue opens with the hit (diamond-head whole note let vibrate) of a gong *mf* held fermata. The piano sounds Sub-contra octave Bb (written Contra-octave Bb with the 8 basso underneath) and also Great octave Bb whole note (*pedal*) and held fermata. In Bar 2, horns play *mp espr* middle Cb/Eb half notes legato to Db/F quarter notes to Cb/Eb quarter notes (etc). Fags play *mp* Great octave Bb and small octave Ab whole notes. Etc.

In Bar 25 (1:06:30) in  $\frac{3}{4}$  time, the english horn plays *mf* and *solo triste* small octave Bb [written Line 1 F] dotted half note, and so forth. Violas play small octave Gb/Bb dotted half notes while VC play Great octave Eb/Bb dotted half notes, and one contrabass plays small octave Eb whole note.

Skipping to Bar 25 (1:06:41) in  $\frac{6}{8}$  time the solo violin plays a section of the Lucy theme. Actually at the end of Bar 25 the violin plays Line 1 Bb quarter note up to (Bar 25) Line 2 D quarter note legato mini-slur to C 8<sup>th</sup> down to Line 1 G quarter note legato mini-slur to Ab 8<sup>th</sup> to (Bar 26) Bb quarter note to Ab 8<sup>th</sup> down to E quarter note to F 8<sup>th</sup>. The harp plays ascending 8<sup>th</sup> notes Great octave Eb-Bb-small octave Eb (crossbeam connected) up to G-Bb-Line 1 Eb 8ths down to (Bar 26) Great octave Eb-Bb-small octave D up to Ab-Bb-Line 1 D 8ths. Violas top staff play small octave Bb dotted half note up to (Bar 26) Line 1 F quarter note tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup> and quarter rest) to C 8<sup>th</sup> note. Bottom staff violas play small octave G dotted half note legato to (Bar 26) Ab dotted half note. VC top staff play Great octave Bb dotted half note tied to dotted half note next bar, while bottom staff celli play tied Great octave Eb dotted half notes. CB play small octave Eb dotted half note tied to next bar. Etc. [Sunday, February 08, 2009 at 3:48 pm]

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[Rendezvous] R7/5-8/1. *Allegretto* in  $\frac{2}{4}$  time, 44 bars, :47. Cue # 39353. Key signature of D maj/B min (two sharps). Dvd location: 1:06:56. Instrumentation: flute, oboe, 2 clarinets, 2 bassoons, 2 horns, bells, vibe, harp, piano, guitar, 12 violins, 4 violas, 4 celli, 3 contrabasses. This is a spritely version of the "Puttin' Tobacco In The Ground" theme, seque from the previous cue.

In the grace bar, the flute/oboe/clarinets/12 violins/4 violas play a rapid run of "9" 32nd notes Line 2 (for flute/violins) and small octave (oboe/clarinets/viola) Bb-C-D-E-F-G-A-Bb-C to (Bar 1) D half note to (Bar 2, except for the viole) B rinforzando 8th to A tenuto dotted quarter note (etc). The harp is gliss in the grace bar on small octave Bb up to Line 3 D. Then it plays ascending 8th notes (bottom staff) small octave F#-A-Line 1 D to (Bar 2) descending F#-D-small octave B-A (etc). The pizzicato celli also play



these rising to falling 8<sup>th</sup> notes (same registers). Tuned bells strike forte Line 2 D quarter note in Bar 1 (followed by a quarter rest) to (Bar 2) Line 1 B 8<sup>th</sup> down to A dotted quarter note (etc). Horns in Bar 1 play *f* small octave F# [written middle C#] tenuto half note tied to dotted quarter note next bar to A [written Line 1 E] 8<sup>th</sup> legato to (Bar 3) G quarter note to “3” triplet value 8<sup>th</sup> notes B-Line 1 D-E. After an 8<sup>th</sup> rest in Bar 1, Fags play forte small octave rinforzando B quarter note legato to A 8<sup>th</sup> (repeated next bar) to (Bar 3) G quarter note to “3” triplet value 8<sup>th</sup> notes B-Line 1 D-E. After an 8<sup>th</sup> rest in Bar 1, the guitar plays Line 1 D/B/Line 2 D/F# (B min) quarter notes to 8<sup>th</sup> notes D/A/D/F# (D maj), repeated next bar, to (Bar 3), after an 8<sup>th</sup> rest, D/G/B/Line 2 E (E min) quarter notes to 8<sup>th</sup> notes. Viole play Line 2 D 8<sup>th</sup> down to B/D/F# tenuto quarter notes to A/D/F# 8ths. Three CB in Bar 1 pluck pizzicato small octave D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to A 8<sup>th</sup> (repeated next several bars). Etc.

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[Angry] R8/2. *Agitato* in C time, 26 bars, :44. Key signature of Bb maj (two flats). Cue # 39354. Dvd location: 1:09:06 (or Chapter 7 at 09:31). Scene: Alison tells Parrish "I hate you more than I thought was possible!" simply because he's going to the ball with Lucy.

In Bar 1, violins are trill forte on Line 1 D whole note tied to whole notes next two bars and tied to dotted half note in Bar 4 and tied to D 32<sup>nd</sup> note, part of the 32<sup>nd</sup> note ascending run of 32<sup>nd</sup> notes D-E-F#-G-A-Bb-Line 2 C-C# to (Bar 4, start of page 2) Line 2 D whole note trill tied to dotted half note in Bar 6 and tied to D 32<sup>nd</sup> note, part of the run (played also now by the flutes) of D-E-F#-G-A-Bb-Line 3 C to (Bar 7) the start of the Alison theme played by the violins, clarinet, and English horn, and flute I. Also in Bar 1, the violas sound *f* Line 1 D sforzando-marked ( ^ ) 8<sup>th</sup> note *pizz* (followed by rests until the start of Bar 3). The harp in Bar 1 is tuned ahead of time for D#-F#-A#-Bb.

In Bar 3, the english horn and clarinets and violas first play an agitated version of the Alison theme. They play Line 1 “3” triplet value Eb rinforzando quarter note to D 8<sup>th</sup> down to “3” triplet value G# to A 8<sup>th</sup> (repeat these figures same bar) to (Bar 4) same first two figures to Eb triplet value quarter note to D 8<sup>th</sup> down to ascending triplet 8ths (also now played by Fag I for added emphasis) G#-A-Line 1 D.

In Bars 9-13, we have a dramatic new pattern of triplet 8<sup>th</sup> notes (four triplets per bar). Remember, we’ve already seen a variation of this type of turmoil music in Reel 6/2 when Lucy exclaimed to Parrish, “Am I suddenly a cheap tramp because I went ape over you?!” The double-stopped violins I play Lines 1 & 2 side-bracketed double-stopped Bb-Bb-Bb “3” triplet 8ths (crossbeam connected) played 4X and repeated next bar to (Bar 11) Lines 2 & 3 C-C-C 8<sup>th</sup> note figures played 4X (repeated next two bars). Violins II are *div* playing Line 2 Eb/Gb 8<sup>th</sup> note triplets in that pattern, and then E/G in Bars 11-13. Flute I plays the pattern on Line 2 Bb-Bb-Bb for two bars, and then Line 3 C-C- C in Bars 11-13, while flute II plays Gb-Gb-Gb for two bars, and then G-G-G for three bars. Clarinet I plays the pattern on Line 2 Eb [written F] triplets and then E [written F#] triplets in Bars 11-13, while clarinet II plays the triplets on Line 1 Bb [written Line 2 C]

and then Line 2 C [written D] for three bars. The horns and English horn play descending tenuto quarter notes Line 1 Bb-Ab-D-Eb [written Line 2 F-Eb-Line 1 A-Bb] repeated next bar. In Bar 11, the english horn and horns top staff play Line 2 (Line 1 for horns bottom staff) D-Bb-F#-G [written G-F-C#-D] quarter notes (repeated next bar—not Bar 13, as I'll describe shortly). The bass clarinet in Bar 9 plays *rinforzando* small octave Bb [written middle C] whole note tied to next bar, and then Bb whole note again (tied thru Bar 13). Fags play Contra-octave and Great octave Bb whole notes in that pattern. The timp is rolled on Great octave Bb whole notes in that pattern. The piano plays Contra-octave Bb/Great octave Bb/small octave Gb/Bb *rinforzando* whole notes tied to Bar 10, and then Contra-octave and Great octave Bb and small octave E/G/middle C *rinforzando* whole notes tied to Bars 12-13. Violas play small octave Gb/Bb *rinforzando* whole notes tied to Bar 10, and then E/middle C thru Bar 13. VC/CB play Great octave Bb *rinforzando* whole notes tied to next bar, and then Bb whole notes tied in Bars 11-13.

Finally the harp in Bar 9 glides an ascending-descending arch pattern of arpeggio 16th notes on Great octave A#-small octave D#-F#-A# (connected as a figure by two crossbeams) to Line 1 D#-F# up to another such figure ascending (connected by two crossbeams) up to descending A#-F#-D#-A#-F#-D# down to another such descending figure (so four figures of six 16ths per bar or 24 16th notes total per bar). This is the D# min (D#/F#/A#) sequence, the enharmonic equivalent to the Eb min (Eb/Gb/Bb) played by the most of the rest of the orchestra. Repeat in Bar 10. In Bar 11, the harp plays the pattern on C-E-G (C maj) notes. In Bar 13, the English horn and horns play an urgent rendition of the Alison motif on “3” triplet value D quarter note legato to Bb 8<sup>th</sup> down to triplet value F# quarter note up to G 8<sup>th</sup> up to descending triplet 8<sup>th</sup> notes D-Bb-F to rising G-Ab-Bb.

The cue changes immediately in Bar 14 (double bar lines after Bar 13 but still 6/8 time) with the *Slow* tempo marking, and the canceling of the flats to a normal C major as the scene changes to "The Car" segment of the cue. But first in Bar 14 (dvd 1:09:32) we very briefly see Parrish in the distance walking thru the winter snow here in the Northeast. I do not have the music past Bar 16 (end of page 4) but it appears that some of this music was cut as the film quickly goes back to the Raike home where Ellen shows up to be not-so-greeted by the Raike boys. Horns top staff play small octave and Line 1 B [written F#] dotted half notes tied to dotted quarter notes decrescendo and tied to quarter notes next bar (followed by an 8<sup>th</sup> rest). Horns bottom staff and English horn simply play the small octave and Line 1 B 8ths (followed by a quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest). Flutes play Line 2 G#/B notes in the pattern given by the horns top staff, and clarinet I on Line 2 E [written F#]. Clarinet plays Line 1 B [written Line 2 C#] dotted half note only. Fags play Great octave E/B dotted half notes tied to next bar (repeated in Bars 16-17). The timp beats the Great octave B 8<sup>th</sup> note (followed by rests). The harp plays Great octave E/B natural/small octave E/G#/B 8ths (E maj tonality). After two 8<sup>th</sup> rests, the harp plays up to small octave E/G#/B (bottom staff) and (top staff) Line 1 E/G#/B 8ths (followed by two 8<sup>th</sup> rests). Repeat next bar. In Bar 16, the harp plays Great octave E/B/small octave A/B 8ths (followed by two 8<sup>th</sup> rests) and then small octave A/B/Line 1 D# (bottom staff) and (top staff) G/B/Line 2 D#/F# 8ths (followed by two 8<sup>th</sup> rests). The vibe in Bar 16 softly strikes *pp* Line 2 D#/A/B dotted half notes tied to next bar.



Back in Bar 14, violins I play Lines 2 & 3 dotted half notes tied to next bar decrescendo. In Bar 16, they are *a8 div* on Line 2 D#/B dotted half notes tied to next bar. Violins II play in Bar 14 Line 2 E/G# dotted half notes tied to next bar decrescendo. In Bar 16, they are *a4* playing *p* on Line 2 A dotted half note tied to next bar. Violas are pizzicato on small octave G#/B 8ths (followed by two 8<sup>th</sup> rests) up to Line 1 E/G#/B 8ths (followed by two 8<sup>th</sup> rests), repeated next bar. Divisi celli pluck Great octave E/B 8ths (followed by two 8<sup>th</sup> rests) up to small octave G#/B 8ths (followed by two 8<sup>th</sup> rests). CB pluck small octave E 8<sup>th</sup> (followed by rests), repeated next several bars.

In Bar 16, the *solo* English horn and *solo* clarinet I play *mf triste* a sad passage melody line on Line 2 C quarter note to B 8<sup>th</sup> down to F quarter note to F# 8<sup>th</sup> (etc).

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[Where Is Father?] R8/3. *Lento* in C time. Dvd location: 1:10:26 (or Chapter 8 at 00:49). Scene: Ellen returns to the Raikes home, getting a cold reception from the Raikes sons. The harp plays an arpeggiando half note chord in Bb Dom flat 5<sup>th</sup> (Great octave Bb/small octave Fb/A/small octave D/Bb), followed by a half rest. In Bar 2, the harp is arpeggiando on half notes Great octave A/small octave Eb/G/Line 1 Db/Bb half notes. The English horn plays Line 1 Bb [written Line 2 F] *rinforzando* whole note *sf* to (Bar 2) same Bb *rinforzando* half note legato to A half note. Clarinet I plays the same. Clarinet II plays Line 1 D *rinforzando* whole note to (Bar 2) C# whole note. The bass clarinet plays Line 1 Ab *rinforzando* whole note and then (in Bar 2) G *rinforzando* whole note. Fag I plays small octave Fb whole note to (Bar 2) Eb whole note, while Fag II plays Great octave Bb whole note to (Bar 2) A whole note.

Starting in Bar 14 (dvd 1:11:21), we find a sweet version of the Lucy theme (as young Raikes refers to Lucy when he talks down to Parrish) played *mf* by the flute and oboe on Line 1 Eb dotted quarter note to F quarter note up to C 8<sup>th</sup> up to (Bar 15) Line 2 Eb dotted quarter note tied to quarter note to Eb 8<sup>th</sup> to (Bar 16) F quarter note to Eb 8<sup>th</sup> down to C quarter note to Db 8<sup>th</sup> (etc). After a quarter rest in Bar 14, the guitar plays the *Ab6* 8<sup>th</sup> note chord (followed by a quarter rest) and then another such 8<sup>th</sup> note chord to (Bar 15) *Eb* 8<sup>th</sup> chords in that pattern. Repeat these bars in Bars 16-17. The violins and violas are perhaps pizzicato (perhaps not—my notes are unclear) on this pattern. The violins (after a quarter rest) play small octave Ab/Line 1 F 8ths (also on the 4<sup>th</sup> beat) to (Bar 15) G/Line 1 E 8ths. Repeat next two bars. Violas play this rhythmic pattern on middle C/Eb 8ths and then (in Bar 15) Bb/Line 1 Db 8ths. VC play Line 1 Eb dotted half note tied to next bar (repeated next two bars). CB pluck small octave Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to (Bar 15) small octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Eb 8<sup>th</sup>. Etc.

8/3 Parnish cont. 110:26

FL in G

E.H.

G.H.

C.H.

A.B.

H.P.

guitar

V.L.

V.

V.C.

C.B.

(1) (2) → (14) (15) (16) (17)

Hand-rewritten by Bill Wetherell



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[Shake Hands] R8/4. :25. Dvd location: 1:12:03 (or Chapter 8 at 02:25). Scene: Parrish tells Edgar to at least shake hands with Ellen next time. Note: the written music (full score or orchestrated version) is apparently missing.

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[Lucy's Baby] R8/5. *Molto Modto* in 6/8 time, 18 bars, :40. Key signature of D maj (two sharps). Dvd location: 1:13:15 (or Chapter 8 at 03:38) for the drive over to Teet's place. Actual Dvd location : 1:14:35. Scene: Parrish visits Lucy at Teet's place who comments that the baby looks "like a Raike, maybe?!" Lucy confesses to Parrish that the father is indeed Edgar Raike.

In the grace bar, the *solo* celeste (used by Max as a delicate musical expression of the scene with the infant) plays *mf* a legato run of ascending diatonic 16ths small octave A-B-C#-D-E-F#-G to (Bar 1) A dotted quarter note to B quarter note up to Line 2 F# 8<sup>th</sup> to (Bar 2) A dotted quarter note tied to quarter note to same A 8<sup>th</sup> to (Bar 3) B quarter note to A 8<sup>th</sup> down to F# quarter note to G 8<sup>th</sup> to (Bar 4) A dotted quarter note to quarter note. The celeste continues in Bar 5 on Line 3 C# quarter note down to Line 2 B 8<sup>th</sup> down to F# quarter note to G 8<sup>th</sup> to (Bar 6) A quarter note to G 8<sup>th</sup> down to D# quarter note to E 8<sup>th</sup> to (Bar 7) G quarter note to F# 8<sup>th</sup> down to C# quarter note to D 8<sup>th</sup> to (Bar 8) E dotted quarter note tied to 8<sup>th</sup> note down to F# to Line 1 B 8ths, and then starts to repeat the melody in Bar 9 as given in Bar 1.

Back in Bar 1, the harp plays legato ascending 8<sup>th</sup> notes Line 1 D-A-B (crossbeam connected) up to Line 2 D-F#-A (crossbeam connected) down to (Bar 2) Line 1 D-A-B to Line 2 C-E-A. Repeat these bars in Bars 3-4 and 5-6. In Bar 7 the harp then plays as given in Bar 1 to (Bar 8) D-G-A to B-Line 2 E-G 8ths, and then a repeat of Bars 1-2 in Bars 9-10, and so forth. The vibe in Bar 1 sounds *mp* Line 1 D dotted quarter note to same D quarter note (followed by an 8<sup>th</sup> rest), repeated thru Bar 10 at least.

The cue becomes *dramatico* in Bar 11 (dvd 1:14:56) in C time as semi-drunken Teet blurts out that the baby looks like a Raike. Here violins play forte *sul D* on I believe Line 2 C# dotted half note legato to Bb quarter note. Violas play small octave rinforzando F#/G 16ths to F#/G rinforzando dotted 8ths tied to dotted half notes and tied to next bar. After a quarter rest and dotted 8<sup>th</sup> rest, the horns play forte on small octave G rinforzando 16<sup>th</sup> up to Line 1 Db [written Ab] rinforzando half note. Etc.

8/5 Rhythmic (Lucy's Baby)

Vib

HP

more modto

Key sig Dmaj (##)

Cel

(1) (2) (3) (4)

[Hand-copied by Bill W. Schol]

Vib

HP

Cel

(5) (6) (7) (8) (9) (10)

HP

VL

V



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[Ad-Lib Orchestra] R8/6. Dvd location: 1:15:20.

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[“My Heart Stood Still”] R8/7. :18. Dvd location: 1:15:42. Background band music by Richard Rodgers and Lorenz Hart played during the Raikes ball honoring Ellen. Here Parrish confronts Edgar and blackmails him to be nice to her with a formal announcement of acceptance into the family.

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[“Secret Love”] R9/1. Background music by Sammy Fain and Paul Francis Webster. 3:05.

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[Chord in C] R9/2. :04. Dvd location: 1:18:58. The band plays an announcement chord so that Edgar can speak at the microphone at this white bow tie event welcoming the new Mrs. Judd Raikes.

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[Paige Valse Music] R9/3. *To di Valse* in 3/4 time, 56 bars. Key signature in Eb maj ( three flats). Dvd location: 1:20:00. Delightful light band/dance version of the Paige theme. This Paige Party music is one of my favorite cues in this score. It is very relaxing and it just *sounds* so nice! Orchestration: two alto saxes, tenor sax, bass clarinet, harp, piano, guitar, 6 violins, 4 (or 2) violas, 2 celli, 1 bass. Scene: The party music right after Edgar gives his (forced by Parrish) welcome speech.

The CB (one bass) and bottom staff piano sound the small octave (Great octave for piano) Eb quarter note on the 1st beat of the waltz tempo (followed by two quarter rests) down to (Bar 2) Bb quarter note (followed by two quarter rests). Repeat in Bars 3-4. The bottom staff of the piano also plays the Great octave Bb dotted half note tied to next bar (repeated in Bars 3-4). The upper staff of the piano plays, after a quarter rest, two small octave G/Bb/C (middle C) quarter note chords, repeated next three bars. The guitar, after a quarter rest, plays two Line 1 Eb/Bb/Line 2 C/G quarter note chords (repeated next three bars). The combined sound is the C min 7 (C/Eb/G/Bb). The celli play Great octave Bb dotted half note tied to next four bars. The harp, after a quarter rest, plays half notes small octave tenuto G/Bb/middle C (repeated thru Bar 4).

In the final edit of the picture, two of these first four bars were cut out (probably Bars 1-2).

9/3 Rannish 2nd Value Party music Rannish

alto 1:20:00 DUD Saxophone

Tenor Eb mas Hey Sig

1 Hr

Piano

guitar

6 VL (1) 2 3 4 ms 5 6 7 8

not used

Rannish (man Steiner)

Paige Theme light band version

2 VC C min 7

(Hand-copied by Bill Winkler)

(C E G B B)

1 Hr

2 3 4 5 6 7 8



In Bar 5, the six violins start to play *mf* the Paige theme on Line 2 G dotted half note to (Bar 6) F half note legato to G quarter down to (Bar 7) D dotted half note tied to half note next bar (etc). After a quarter rest in Bar 7, the two celli play legato Great octave Bb-small octave C up to (Bar 8) D-Eb-Ab quarter notes. Also in Bar 7, as another response figure as the violins temporarily settle of that Line 2 D note, the harp plays rising legato 8<sup>th</sup> notes Great octave Eb-Bb-small octave G-Bb up to (top staff) Line 1 D-Ab 8ths to (Bar 8) Bb quarter note (followed by two quarter rests). The saxes are *p dolce* playing rising and falling notes (more on this shortly).



By the way, the sax choir beautifully and lushly sounds the melody starting in Bar 37. The alto Sax is an Eb instrument, so there is no key signature for it in this instance, but the tenor sax (like the clarinet) is a Bb instrument, so its key signature is one flat in the present key signature. It is transposed just like the Bb bass clarinet. The Eb alto saxes mean that the *written C sounds* as Eb in concert pitch, whereas for the Bb tenor sax, the written C sounds as Bb.

Before we skip to Bar 37 for the emphasized sax performance, let's briefly go to Bar 5 where the saxes also sound but rather faintly in the background since the violins were highlighted. Alto sax I plays *p dolce* Line 1 G [written Line 2 E] dotted half note legato up to (Bar 6) Bb [written Line 2 G] dotted half note legato down to (Bar 7) D [written B] dotted half note tied to half note next bar (etc). Sax II plays Line 1 Eb [written Line 2 C] dotted half note up to (Bar 6) G [written E] dotted half note down to (Bar 7) Bb [written Line 1 G] dotted half note tied to half note next bar. The tenor sax plays Line 1 Bb [written Line 2 C] dotted half note to C [written D] dotted half note down to G [written A] dotted half note tied to half notes next bar down to Eb quarter note (etc). After a quarter rest in Bar 5, the harp plays small octave G/Bb half notes to (Bar 6), after a quarter rest, G/Bb/C half notes (then it plays the ascending 8<sup>th</sup> notes as given earlier). Etc.





913

ASax

ASax

T. Sax

cont Panish (false party music)

Hr

Pin

quik

VL

VC

CB

(37) (38) (39) (40) (41) (42)

In Bar 37 (dvd 1:20:57), alto sax I plays the melody line on Line 2 Db dotted half note [transposed here from the higher written Bb] up to (Bar 38) the Ab half note (transposed from written F) to Gb quarter note back down to (Bar 39) the Db dotted half note tied to half note next bar, and then Db quarter note up to (Bar 41) the Ab dotted half note tied to half note next bar.

Alto sax II plays Line 1 Bb [written Line 2 F] dotted half note in Bar 37 to Db [written Bb] dotted half note in Bar 38 to Cb [written Ab above] dotted half note in Bar 39 tied to half note (etc). The tenor sax plays Line 2 Gb [written Ab] dotted half note in Bar 37 to Bb [written Line 3 C] in Bar 38 to (Bar 39) F [written G] dotted half note tied to half note next bar (etc). Very luxurious sound!

The piano (top staff) plays, after a quarter rest, the Gb maj quarter note chord (small octave Gb/Bb/Line 1 Db) to Gb/Bb/Eb (Eb min 1<sup>st</sup> inv) to (Bar 38), after a quarter rest, Gb/Bb/Eb to Gb/Bb/Db quarter notes. The bottom staff plays Great octave Gb quarter note (followed by two quarter rests) to (Bar 38) Db quarter note (followed by two quarter rests) up to (Bar 39) Ab quarter note (etc). After a quarter rest, the guitar strums two *Gb* (Gb maj) quarter note chords (repeated next bar) to (Bar 39) *Db7* (repeated next bar). After a quarter rest, the harp plays Line 1 Db to Eb quarter notes to (Bar 38), after a quarter rest, Db/Eb quarter note dyads played 3X. Divisi violins play Line 1 Bb/Line 2 Db dotted half notes legato up to (Bar 38) Gb/Bb dotted half notes to (Bar 39) F/Ab dotted half notes tied to quarter notes next bar, and then Eb/Bb quarter notes legato to F/Ab quarter notes down to (Bar 41) Bb/Line 2 Db dotted half notes up to (Bar 42) octave higher Bb/Db dotted half notes. After a quarter rest in Bar 37, cello pluck Line 1 Db to Eb quarter notes to (Bar 38) Bb-Eb-Db quarter notes. Repeat these bars in Bars 39-40, and 41-42. CB pluck small octave Gb quarter note (followed by two quarter rests) down to (Bar 38) Db quarter note (followed by two quarter rests) up to (Bar 39) Ab quarter note down to (Bar 40) Db quarter note in that pattern. Etc. [10:41 am Sunday November 16, 2003; slight addition and dvd timings finished Sunday, February 08, 2009 at 5:56 pm]

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[Inspection Tour] R9/4. *Pomposo* in C time, 17 bars, :48. Cue # 39356. Dvd location: 1:25:09 (or Chapter 9 at 3:34). Scene: Parrish's new job from Judd is to make inspection rounds in his red and white convertible. Truly pompous yet majestic music!

In the grace bar, horns II-III-IV and trombone I play small octave rinforzando F dotted 8th up to G and A 16th notes to (Bar 1) Bb rinforzando dotted half note (for trombone I) to Ab tenuto quarter note. The horns play a different pattern of Bb rinforzando 8ths followed by an 8<sup>th</sup> rest. Then all horns sound off on Bb/D/F (Bb maj) dotted 8<sup>th</sup> notes to two such 16<sup>th</sup> note chords to quarter note chord (followed by a quarter rest). After a quarter rest in Bar 2, the horns repeat that four-note pattern (followed by a quarter rest). In Bar 1, all Pos play. So we find small octave D/F/Bb rinforzando dotted half notes to C/Eb/Ab tenuto quarter notes (Ab maj 1<sup>st</sup> inv), repeated next two bars. The tuba plays forte on Contra-octave Bb dotted half note to Ab tenuto quarter note (repeated next two bars). After a quarter rest in Bar 1, the snare drum plays a grace note to dotted



8<sup>th</sup> to two 16ths figure to quarter note (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 1, the violins play *ff* a “7” septuplet run of 32<sup>nd</sup> notes Line 2 F-G-A-Bb-Line 3 C-D-Eb up to stand alone F 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. In the grace bar, the violas play fortissimo on small octave F dotted 8<sup>th</sup> to G-A 16ths to (Bar 1) small octave D/Bb *rinforzando* dotted half notes to C/Ab tenuto quarter notes (repeated next two bars). Six celli in Bar 1 play *ff* on Great octave F *rinforzando* dotted half note to Eb tenuto quarter note (repeated next two bars). CB play Great octave Bb dotted half note to Ab tenuto quarter note (repeated next two bars). Etc.



Skipping to Bar 11 (dvd 1:25:25), divisi violins I play Line 2 A/F *rinforzando* dotted half notes to B/Gb quarter notes (repeated in Bar 12) to (Bar 13) Bb/Line 3 F tenuto quarter notes to Ab/Line 3 Eb tenuto quarter notes to Gb/D tenuto quarter notes to F/C tenuto quarter notes to (Bar 14) Line 2 Eb/Bb to Db/Ab to C/Gb to Line 1 Bb/Line 2 F tenuto quarter notes to (Bar 15) Lines 2 & 3 C half notes to Db to C quarter notes. Back in Bar 11, violins II play Line 2 F/Line 3 C dotted half notes to Gb/C quarter notes (repeated next bar) to (Bars 13-14) the same descending tenuto quarter notes as violins I to (Bar 15) Line 2 F/Ab whole notes. Back in Bar 11, violas top staff play Line 1 F dotted half note to small octave B/Line 1 Gb quarter notes (repeated next bar) to (Bar 13) descending tenuto quarter notes Line 1 F-Eb-Db-C up to (Bar 14) Eb-Db up to Gb to F quarter notes to (Bar 15) middle C half note to Db to C quarter notes. Back in Bar 11, bottom staff violas play small octave F dotted half note up to middle C tenuto quarter note (repeated next bar) to (Bar 13) tenuto quarter notes small octave Bb-Ab-Gb-F to (Bar 14) Bb to Ab up to C down to Bb quarter notes to (Bar 15) Ab whole note. Back in Bar 11, VC play Great octave A *rinforzando* quarter note to “3” triplet value 8<sup>th</sup> notes small octave C up to F up to A up middle C down to Eb quarter notes (repeated next bar)

to (Bar 13) Db-C-Great octave Bb-Ab tenuto quarter notes to (Bar 14) Gb-F quarter notes to *div* Great octave and small octave Eb to Db quarter notes to (Bar 15) Great octave and small octave C whole notes. CB are *col* VC thru Bar 13 to (Bar 14) Great octave Gb to F up to small octave Eb to Db quarter notes to (Bar 15) C whole note.

Back in Bar 11, flutes play Line 3 C/F rinforzando dotted half notes to C/Gb tenuto quarter notes (repeated next bar) to (Bar 13 at 1:25:40) unison Line 3 F-Eb-Db-C tenuto quarter notes to (Bar 14) Line 2 Bb-Ab-Gb-F tenuto quarter notes. In Bar 15, flute I plays Line 3 C half note to Db to C quarter notes, while flute II plays Line 2 C half note (followed by a half rest). Back in Bar 11, the oboe plays Line 2 F dotted half note to Gb tenuto quarter note (repeated next bar) to (Bar 13) Line 2 Bb-Ab-Gb-F tenuto quarter notes to (Bar 14) Eb-F-C-Db quarter notes to (Bar 15) C half note to Db to C quarter notes. Back in Bar 11, clarinet I plays Line 1 A [written B] rinforzando dotted half note to Bb [written Line 3 C natural] tenuto quarter note (repeated next bar) to (Bar 13) Line 2 Bb-Ab-Gb-F tenuto quarter notes to (Bar 14) Eb-F-C-Db quarter notes up to (Bar 15) Ab whole note. Back in Bar 11, clarinet II plays Line 2 F [written G] dotted half note to Gb tenuto quarter note (repeated next bar) to (Bar 13) F-Eb-Db-C tenuto quarter notes to (Bar 14) Line 1 Bb-Ab-Gb-F tenuto quarter notes up to (Bar 15) Line 2 F whole note. Back in Bar 11 (and onward), the bass clarinet plays as the CB but in the small octave register. Back in Bar 11, bassoons play as the CB thru Bar 13 to (Bar 14) Great octave Gb to F quarter notes, and then Fag I plays up to small octave Eb to Db quarter notes while Fag II plays this an octave lower register. In Bar 15, Fag I plays small octave C whole note while Fag II plays Great octave C whole note.

Back in Bar 11, top staff horns play middle C/F [written G/Line 2 C] tenuto dotted half notes to C/Gb tenuto quarter notes (repeated next bar) to (Bar 13) small octave Bb/Line 1 F tenuto quarter notes to (see violins I) to (Bar 14) small octave Gb/Line 1 Eb to Ab/F to Bb/C to Bb/Db tenuto quarter notes to (Bar 15) *a2* Line 1 F half note to Db to C quarter notes. Back in Bar 11, bottom staff horns play small octave A/Line 1 F dotted half notes to Bb/Gb tenuto quarter notes (repeated next bar) to (Bar 13) the same notes as top staff horns to (Bar 14) Eb/Bb to F/Db quarter notes to small octave and Line 1 Gb quarter notes to Bb/Line 1 F quarter notes to (Bar 15) *col* horns I-II.

Back in Bar 11, trumpets play Line 1 A/Line 2 C/F dotted half notes to Bb/C quarter notes (repeated next bar) to (Bar 13) F/Bb/Line 2 F to Eb/Ab/Eb to Db/Ab/Db to C/F/Line 2 C tenuto quarter notes to (Bar 14) small octave Bb/Line 1 Eb/Bb to Bb/Db/Ab to Bb/C/Gb to Db/F quarter notes to (Bar 15) F/Ab/Line 2 C whole notes.

Back in Bar 11, trombones are *col* CB thru Bar 14. In Bar 15, Pos I plays middle C quarter note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). Pos II plays small octave Ab whole note, and Pos III plays small octave C whole note. The tuba plays this an octave lower register. I believe two bass drums (not clearly marked) in Bar 11 beat (notated in the normally Great octave A/small octave C spaces) sforzando-marked quarter notes (followed by two quarter rests) to “A/C” quarter notes once again (repeated next bar) to (Bar 13) “A/C” quarter notes (followed by a quarter and half rest) and repeated in Bar 15. The snare drum in Bar 11 plays (hard to read) grace note to quarter note (notated on the

normally small octave E space) to two grace notes to “3” triplet value 8ths to half note roll (repeated thru Bar 14) to (Bar 15) whole note trem roll.

That is all that I had xeroxed. [significantly added material finished Sunday, February 08, 2009 at 8:01 pm]

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[Don’t Argue With Him] R10/1. C time, 49 bars, 2:30. Cue # 39357. Dvd location: 1:28:08 (or Chapter9 at 6:33). Scene: After a dressing down by Raike, Parrish returns home to mom and tells her he had a rotten first day at work. Here the Ellen and then (Bar 43) the Paige themes are reprised. All strings are muted (*con sordini*).

I happened to also have the first and fifth pages xeroxed of the sketch cue. Steiner has the tempo marking of *Modto* but, as is often the case for the orchestrator, Murray Cutter, the tempo marking is not placed on the orchestrated page. I wonder why Cutter had this quirk? The sketch title page has four staves per section (three bars per section) so 9 bars are represented on this first page. Steiner marked the top left of the page “Parrish” followed by encased 25 2/3, then the “R10 Pt 1” and then “Steiner.” Below the “Parrish” is “Modto” and then “Sordini” to the right and slightly below, then “35” for some reason and then boxed-encased “Looks” above Bar 3. It is obvious from comparing the sketch to Cutter’s orchestrations that Cutter altered the sketch slightly. For instance, Steiner on the third staff in Bar 2 writes “Add Hp” and shows on the treble clef staff small octave Ab/Line 1 C/Eb whole notes held fermata. However, on the orchestrated version, Cutter inserts Ab/C/Eb/F (he added the F whole note). The F note is already given for the clarinet but Cutter decided to insert it also for the harp to reinforce the F min 7<sup>th</sup> tonality (F/Ab/C/Eb). Moreover, Cutter inserts a small octave Bb half note in Bar 1 but Steiner does not indicate a harp being in Bar 1 except for a small octave Bb 8<sup>th</sup> note followed by rests. On the third staff of Bar 1, Steiner also has a small octave Bb whole note (but no indication what that instrument is supposed to be). Maybe Cutter already somehow knew it was supposed to be a bassoon because, on the orchestrated page he did, there is a small octave Bb whole note there. Perhaps he felt the “hp” there for the 8<sup>th</sup> note next to the whole note also meant a whole note for the harp? But to me it clearly shows an 8<sup>th</sup> note followed by 8<sup>th</sup>/quarter/half rest marks. In Bar 3 in the sketch, Steiner has three horns in the bass clef playing small octave D/Ab/Bb whole notes tied to whole notes next bar. Of course Cutter transposes the notes (written small octave A/Line 1 Eb/F) but Steiner appears to have *mf* there but Cutter inserts *p*. Perhaps Cutter was not sure because the “mf” was below those notes but also above the fourth staff instrument playing Great octave Bb whole note down to Eb whole note next bar (played in the orchestrated page by the second bassoon but on the sketch he assumed it was on the third staff). Yet those horns’ whole notes have an arpeggiando wavy line to their immediate left, including that Great octave Bb whole note on the 4<sup>th</sup> staff. So it appears the four notes would also be the harp actually being arpeggiando. Yet Cutter adds a note for the harp there. He has Great octave Bb/small octave D/F/Ab/Bb whole notes arpeggiando on the full score at that placement (he added the F note). This is why you can’t really rely on the sketch score. Both the sketch and the full score are necessary but especially the full score (orchestrated pages). If you just had Steiner’s sketches, the bad writing and the



191 1:29:00 lyrics Danish pit attemp. why don't you take her to go

CU (Don't argue with him) V

Understand him 1:30:19

Fog

He

HP C# B9

Celeste (17) (18) (43) (44)

VL

V

VC

CB (17) (18) (43) (44)

Hand-copied by Bill Washel

Handwritten musical score for a production, featuring multiple staves for different instruments and vocals. The score includes lyrics, musical notation, and performance instructions. The title "Hand-copied by Bill Washel" is written across the bottom of the page.

often-insufficient information (eg., lack of designating instruments) would drive a researcher nuts! I've heard and read musicologists who are into film scores claiming religiously that orchestrators do not change anything by the composer yet that is certainly not the case. I proved such individual(s) wrong on Talking Herrmann years ago (and in some of my rundowns & blogs)—such as regarding *A Summer Place*. Well, here's another case regarding the Steiner/Cutter collaboration. Anyway let's focus on the full score orchestrations on this cue in question.

There is a nice soft alternation of woodwind solo instruments are displayed in the beginning of this cue. First we hear bassoon I sounding *mf* the Bb whole note, and the harpist fingers small octave Bb half note (followed by a half rest). Then, after a quarter rest, clarinet I plays *mf solo* a short figure of 8th notes Line 1 Eb [written Fb] to F [written G] legato to G [written A] quarter note crescendo to 8th notes same G down to Eb to (Bar 2) F whole note, held fermata. Also in Bar 2, the harp sounds the F min 7th 1st inv (small octave Ab/middle C/Eb/F) whole note chord held fermata. Four divisi celli also play the F min 7 chord. Specifically, the two top staff violas play *p* on small octave Ab/Line 1 F notes, and the bottom staff violas (two) play middle C/Eb whole notes.

Then, after a quarter rest in Bar 2, the english horn plays a short figure of 8th notes Line 1 G to Ab [written Line 2 D-Eb] to Line 2 C [written G] quarter note to same C quarter note held fermata. In Bar 3, the harp (bottom staff) plays arpeggiando the Bb Dom 7 (actual notes Great octave Bb/small octave D/F/Ab/Bb) whole notes. Three horns sound *p* whole notes small octave D/Ab/Bb [written A/Eb/F] down to (Bar 4) C/G/Bb whole notes. Bassoon II plays *mf* Great octave Bb whole note down to (Bar 4) Eb whole note. Bassoon I (tenor clef), after a quarter rest, plays *mf* the melody line of 8th notes Line 1 F to G (crossbeam connected) to Ab quarter note to Bb-Ab 8th notes to (Bar 4) G whole note. After a quarter rest in Bar 4, two clarinets play Line 1 G/Line 2 Eb to Bb/F 8ths to Line 2 Eb/G quarter notes to same Eb/G tenuto quarter notes.

In Bar 5, the english horn (still, I believe) plays a short figure. The violas play Bb-middle C quarter notes legato to Db half note, while VC play small octave D-Eb quarter notes to E half note. In bar 6, the harp is arpeggiando on Great octave G/small octave Eb (bottom staff) and (top staff) middle C/G/A whole notes (in effect the A half-dim 7th or A/C/Eb/G). After a quarter rest in this bar (Bar 6), the flute is now *solo* playing *mf* Line 2 C-D 8th notes to Eb quarter note to Eb-C 8ths to (Bar 7) FE rinforzando whole note. It is here in Bar 7 that Ellen says to Parrish, "When he's upset, he's impossible." Back in Bar 6, *div* violas play small octave A/Line 1 C/G whole notes. Double-stopped bracketed celli play Great octave G/small octave Eb rinforzando whole notes. In Bar 7, *unis* violas I (top staff) are double-stopped on middle C/Eb whole notes to (Bar 8) C whole note held fermata. Violas II (bottom staff) play small octave F# whole note to (Bar 8) F half note legato to E half note held fermata decrescendo. In Bar 7, VC play Great octave D/A whole notes to (Bar 8) Db/Ab half notes to C/G half notes held fermata. Back in Bar 5, CB play small octave whole note (repeated next bar) down to (Bar 7) D whole note to (Bar 8) Db half note legato to C half note held fermata. After a quarter rest in Bar 7, the English horn plays Line 1 A-Bb 8th notes to C quarter note to same C quarter note tied to whole note held fermata in Bar 8. In Bar 8, the flute plays

Line 2 F half note to G quarter note down to C quarter note held fermata. After a quarter rest in Bar 8, the *solo* horn plays *mf dolce* small octave A-Bb [written Line 1 E-F] 8<sup>th</sup> notes legato to C [written G] quarter note to same G quarter note held fermata (also tied to next bar).

In Bar 17 (dvd 1:29:00), when Ellen states that she understands Judd, the violins, after the first run of the “Ellen” theme, settles on Line 1 Bb whole note legato to (Bar 18) A whole note. Violas play small octave A/Line 1 Db whole notes to (Bar 18) G/C# whole notes. VC play Great octave F/Bb whole notes to (Bar 18) Great octave and small octave E to Eb half notes. CB play small octave F whole note to (Bar 18) E to Eb half notes. After a half rest in Bar 17, the clarinet plays Line 2 E half note crescendo hairpin up to (Bar 18) A to G to F to Eb quarter notes decrescendo. The harp plays ascending “3” triplet value 8<sup>th</sup> note figures Great octave E-G-small octave C# (crossbeam connected) to E-G-A up to (top staff) middle C#-Eb-G to A-Line 2 C#-Eb 8ths.

Skipping now, double bar lines are inserted after Bar 42 (dvd 1:30:19), signifying a change of music now to the Paige theme. Here mom suggests to Parrish that he take Paige out to a movie or something. There is a key signature change to E maj (4 sharps). The solo violin plays the melody line in high register starting on Line 3 [written Line 2 but with the *8v higher* above the notes) G# half note to F# quarter note to G# quarter note down to (Bar 44) D# dotted half note. The harp & violas play the rhythmic pattern. After an 8<sup>th</sup> rest, the harp plays *mf* small octave B/middle C#/E/G# quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes to (Bar 44), after an 8<sup>th</sup> rest, B/D#/G# notes in that same rhythmic pattern. After an 8<sup>th</sup> rest in Bar 43, top staff violas play *mf* small octave G#/middle C# notes in that pattern to (Bar 44) G#/D# notes. The bottom staff violas play this pattern on small octave B notes in both bars. VC play *mf* Great octave B whole note tied to whole note next bar. One contrabass plucks small octave E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next bar. The horn plays small octave G# [written Line 1 D#] whole note legato to (Bar 44) B [written F#] whole note.

In Bar 44, the celeste and clarinets, after an 8th rest, play descending 8th notes *dolce* on Line 2 D#-C#-Line 1 B (crossbeam connected) to G#-D#-C#-small octave B 8ths (crossbeam connected).

And so forth! [far more material added and finished Sunday, February 08, 2009 at 9:46 pm. Enough for tonight. *Marty* is on TCM right now. Time for bed soon. Must work a six-day week starting tomorrow! And rain tomorrow too!]

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[Blue Mold] R10/2. C time, 26 bars, 1:20. Cue # 39358. Dvd location: 1:32:27 (or Chapter 10 at 1:48). Scene: It's Sunday morning and blue mold hits the Tully farm. The Raikes arrive there, smelling an opportunity to buy the property.

In Bar 1, the bass clarinet/2 Fags/Pos III/tuba/rolled timp/4 celli/2 CB all play ominously on whole note A held fermata. VC/CB are *ff* (fortissimo), all others *f* (forte).



Specifically, the bass clarinet play small octave A [written B] whole note. Both bassoons play Great octave A whole notes. Pos III (bottom staff) plays Great octave A, and tuba plays Contra-octave A. The timp is rolled on Great octave A whole note. VC/CB play Great octave A whole notes.

In Bar 2, the "Puttin' Tobacco In The Ground" theme is played dramatically, emphasized by 4 horns and 3 trumpets (*if available*) or Pos I & II ("in the absence of trumpets). The violins and violas are bowed tremolo on Line 1 D minor (D/F/A). Specifically, violins I are double-stopped *ff* on F/A whole notes rinforzando-marked bowed trem and tied to next bar, while violins II play D. Violas are double-stopped bowed trem on Line 1 F/A whole notes tied to next bar. VC/CB again play the Great octave A rinforzando whole notes tied to next bar. The timp is also rolled on Great octave A whole note tied to next bar. The tuba is still on Contra-octave A whole note tied to next bar, and Pos III on Great octave A. Flutes and oboe are trill on Line 1 A; clarinets play the trem effect (legato tremolo) on half notes Line 1 D/F (notated like a finger trem of the strings). The bass clarinet plays small octave A whole note tied to next bar, and Fags on Great octave A. All horns play *ff* Line 1 D [written A] rinforzando half note down to F# [written middle C#] rinforzando 8<sup>th</sup> note to A dotted quarter note (etc). Trumpets play the same. Pos play that as well or *cued in* "in absence of trumpets." The Pos I-II staff line notes are penciled in very, very lightly. Etc.

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[Not A Liar] R10/3. :41. Scene: Parrish tells Judd not ever to again insinuate that Parrish is a liar. Dvd location: 1:34:37 (or Chapter 10 at 3:58). [Note: I did not work on this cue]

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[Just try, Edgar!] R11/1. *Misterioso* in C time, 10 bars, :32 duration. Dvd location: 1:40:54 (or Chapter 11 at 1:01). Scene: Edgar threatens to tear down Tully's sign. The "Puttin' Tobacco" theme and the brassy "Raike" theme (last 11 seconds for the latter) are reprised. Note: I did not work on this cue.

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[The Fire] R11/2-12/1. *Maestoso* in 2/4 time and 3/4 alternations. 21 pages, 81 bars, 1:42 duration. Cue # 39359. Dvd location: 1:46:45 (or Chapter 11 at 6:51). Part of this music was self-borrowed from *Band of Angels* in Reel 9, the cue "Plantation On Fire." Note: I also have several of the sketch pages for this cue. The tempo-marking is *Maestoso*—although, once again (no surprise!) Cutter failed to insert it on the orchestrated title page. Moreover, the sketch is extremely bare bones. Max did not insert any indication on each of the four staves per bar what instruments he specifically intended to be played. There are no directions for the orchestrator—although Cutter had been orchestrating Max's sketches for nearly 25 years so it appears by then that Murray knew what Max wanted. Probably they had phone conversations, and what not. But if

you had to rely strictly on the sketches, then the poor orchestrator (or film music cd producer) currently would have some difficulty if somehow the full score was destroyed in a fire, say, and had to rely on the sketches held at Brigham Young. Make just routinely has angled lines ( like ^) to represent the rising and falling glisses of the harp in a bar, or several slanted lines if there are several glissandi per bar ( ^^^^ for instance). There are no starting, no apex, no ending notes whatsoever. In Bars 4-5 Cutter actually adds notes and response figures by the brass that are non-existent in the sketches! Perhaps Cutter was using the version created for *Band of Angels* but nevertheless, the sketches for this score, this movie, are supposed to show all that is necessary or intended by the composer. The sketches are severely deficient, therefore, in that regard. There are simply blanks staves for the first top three staves, and only the bottom staff plays in Bars 4-5 showing Great octave and small octave F# rinforzando-marked 16ths down to Contra-octave and Great octave B rinforzando dotted 8ths tied to quarter notes and tied to (Bar 5 in ¾ time) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

Furious, busy, “on fire” music here! Flute/piccolo/oboe/clarinets are legato tremolo (tremolos between two half note pitches for woodwind). The oboe is legato trem between half notes Line 2 D-Eb, piccolo on Line 2 F#-G, flute on Line 3 F-E, clarinet I between Line 2 F#-G, clarinet II on F-E (all repeated next bar, and repeated in Bar 3 adjusted to ¾ time). The bass clarinet plays *ff* small octave B [written middle C] rinforzando half note to (Bar 2) Line 1 D to F# tenuto quarter notes to (Bar 3 in ¾ time) G tenuto half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Fags play Contra-octave B rinforzando half note to (Bar 2) D-F# quarter notes to (Bar 3) F half note tied to 8<sup>th</sup> note. Horns play small octave B [written Line 1 F#] half note to (Bar 2) D to F# tenuto quarter notes to (Bar 3) G tenuto half notes tied to 8<sup>th</sup> notes crescendo. Trumpets play forte on two 8<sup>th</sup> note triplet figures of Line 1 D/F#/B (B min 1<sup>st</sup> inv), repeated in Bar 2, to (Bar 3) B/Line 1 D/F# half notes tied to 8<sup>th</sup> notes. Pos play forte Great octave B half note to (Bar 2) D-F# quarter notes to (Bar 3) G tenuto half note tied to 8<sup>th</sup> note. The tuba plays this an octave lower. The timp is rolled only in Bar 1 on Great octave B half note. The harp plays *ff* small octave B quarter note gliss line up to Line 3 F# quarter note gliss line down to (repeated in Bar 2). Violins I are fingered trem between Line 3 half notes F#-G (repeated next bar) to (Bar 3) dotted half notes on those F#-G notes. Violins II are fingered trem between Line 3 F-E half notes. Viole play *ff* on small octave B/ rinforzando half notes to (Bar 2) Line 1 D-F# tenuto quarter notes to (Bar 3 in ¾ time) V/D/G half notes tied to 8<sup>th</sup> notes (bowed trem). VC/CB play Great octave B half note to (Bar 2) D-F# small octave quarter notes to (Bar 3) G tenuto half note (non-trem) tied to 8<sup>th</sup> note crescendo (followed by an 8<sup>th</sup> rest).

In Bar 4 (back to 2/4 time), the flutes/oboe/clarinets/violins repeat Bar 2. Trumpets play small octave B/Line 1 D/F# staccato 8ths (followed by an 8<sup>th</sup> rest and then a triplet value 8<sup>th</sup> rest) to B/D/F# to B/D/F# “3” triplet value 8ths to (Bar 5 in ¾ time) “3” triplet figures as given before adjusted to ¾ time. Trombones in Bar 4 play Great octave B/small octave D/F# rinforzando 16ths to B/D/F# rinforzando dotted 8ths tied to quarter notes and tied to (Bar 5) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). The tuba (and Fag II) plays this pattern on Contra-octave B notes. Fag I plays this pattern on Great octave F# notes. The bass clarinet plays Line 1 F# 16<sup>th</sup> down to B dotted 8<sup>th</sup> tied to

aforementioned notes. The timp beats *rinforzando* Great octave B 16<sup>th</sup> to dotted 8<sup>th</sup> rolled tied to quarter note trem roll, and so forth. The harp is gliss from Line 3 F# quarter note gliss line down to small octave B quarter note gliss line up. The piano plays Contra-octave B/Great octave F#/B/small octave F#/B/Line 1 D/F# *rinforzando* 16ths to Contra-octave B/Great octave F#/B/small octave D/F#/B tied to quarter notes and so forth. Two top staff violas play Line 1 F# *rinforzando* 16<sup>th</sup> down to small octave D/B *rinforzando* dotted 8ths tied to quarter notes, etc. Two bottom staff violas play B/Line 1 D 16ths to D/B dotted 8ths tied to quarter notes, and so forth. Four celli play small octave F# 16<sup>th</sup> down to Great octave F#/B dotted 8ths tied to quarter notes and tied to next bar. Two CB play Great octave B 16<sup>th</sup> to B dotted 8<sup>th</sup> tied to quarter note and tied to next bar as given.

This tutti section is far too much to get involved with anymore. At least you have an idea of the basic nature of its construction. Let's focus very briefly on the final section. I believe this last section of the cue that starts in Bar 60 (dvd 1:488:27) is titled "The Yacht" when Parrish runs along the docks and finally confronts Judd at his yacht.

In Bar 59 in ¾ time, violas play small octave A half note tied to 8<sup>th</sup> note to G# *rinforzando*-marked 8<sup>th</sup> note tied to (Bar 60 in 2/4 time, *Faster*) half note and tied to (Bar 61, start of page 16) 8<sup>th</sup> note. Then violas start to play ascending bowed trem 8<sup>th</sup> notes G#-A-Line 1 C to (Bar 62) Eb-F#-A-Line 2 C. After an 8<sup>th</sup> rest in Bar 63, violas play small octave A-C-Eb bowed trem 8<sup>th</sup> notes (crossbeam connected) up to (Bar 64) F#-A-Line 2 C-Eb bowed trem 8ths. Back in Bar 59, VC play Great octave A/small octave F half notes tied to 8<sup>th</sup> notes to unison Great octave G# *rinforzando*-marked 8<sup>th</sup> tied to (Bar 60 in 2/4 time) half note and tied to half note in Bar 61 tied to (Bar 62) quarter note. Then the celli play G#-G#-G#-G# 16ths (connected by two crossbeams) to (Bar 63) same Great octave G# half note tied to (Bar 64) quarter note to G#-G#-G#-G# 16ths. CB are *col* the celli (and also the bassoons). After an 8<sup>th</sup> rest in Bar 61, violins join in with the ascending bowed trem 8<sup>th</sup> notes. They are *col* the violas starting at this point. The same applies to the piano and clarinets. Back in Bar 59, the bass clarinet plays Line 1 D half note tied to 8<sup>th</sup> note down to small octave G# [written A#] *rinforzando* 8<sup>th</sup> note tied to (Bar 60 in 2/4 time) half note and tied to half note in Bar 61 and tied to quarter note in Bar 62 (followed by a quarter rest). In Bar 63, the bass clarinet then plays the same small octave G# half note tied to quarter note next bar. Back in Bar 59, horns I-II play small octave A [written Line 1 E] half note decrescendo and tied to 8<sup>th</sup> note to G# [written D#] *rinforzando* 8<sup>th</sup> tied to (Bar 60 in 2/4 time) half note and tied to half notes next two bars. In Bar 63, horns III-IV are *a2* playing small octave G# half note tied to half note next bar at least. Back in Bar 59, Pos play Great octave A/small octave D/F half notes tied to 8<sup>th</sup> notes to unison Great octave G# *rinforzando* 8<sup>th</sup> tied to (Bar 60) half note tied to (Bar 61) 8<sup>th</sup> note for Pos I-II but half note for Pos III and tied to quarter note next bar. In Bar 63, Pos III plays (only) on Great octave G# half note tied to quarter note next bar. The tuba plays as Pos III but an octave lower register. The timp in Bar 59 is rolled on small octave D half note tied to 8<sup>th</sup> note down to Great octave G# *rinforzando* 8<sup>th</sup> note beat *sf* tied to half note roll next two bars and tied to quarter note in Bar 62. Then the timp beats G#-G#-G#-G# 16ths to (Bar 63) G# half note roll tied to quarter note next bar to G#-G#-G#-G# 16ths. After a quarter rest in Bar 62, the snare drum joins in to beat four 16<sup>th</sup> notes (notated on the



second staff space from the top) to (Bar 63) quarter note roll tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 64), after a quarter rest, four 16ths sounded, and so forth.

Etc. [good deal of material added today, Monday, February 09, 2009 ended at 8:33 pm]

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[You'll Spoil Everything] R12/2. C time, 34 bars, 1:15. Key signature of Ab maj (four flats). Cue # 39360. Dvd location: 1:50:26 (or Chapter 12 at 10:33). I only have page 7 when Alison asks Parrish, "You want to stick around to find out?" and then goes on the telephone, saying, "Mr. Wiley Raike, please..."

Flutes and violins in Bar 25 play Line 3 Db quarter note legato to Cb 8<sup>th</sup> down to Line 2 G quarter note to Ab 8<sup>th</sup> back up to Db quarter note to Cb 8<sup>th</sup> down to G quarter note to Ab 8<sup>th</sup> to (Bar 26) the same basic four-note pattern in the first half of the bar up to Line 3 Db quarter note to Cb 8<sup>th</sup> to G-Ab-Cb 8ths. Clarinets play this an octave lower register. I believe the English horn plays this an octave lower register. Violas top staff play small octave F/middle Cb whole notes tied to next bar while bottom staff violas play small octave Ab tied whole notes. VC/CB play Great octave A whole note tied to Bar 26. The piano plays Contra-octave A/Great octave A/small octave F/G#/B sforzando-marked whole notes tied to whole notes next bar. The timp is rolled on Great octave A whole note tied to next bar. The bass clarinet plays small octave A [written B] sforzando whole note tied to next bar, and bassoons play Great octave tied whole notes. Horns top staff play small octave D/B [written small octave A/Line 1 F#] sforzando 8ths (followed by an 8<sup>th</sup> rest) to small octave F up to Ab up to B [written middle C-Eb-F#] tenuto quarter notes up to (Bar 26) Line 1 D-F-Ab-Cb tenuto quarter notes. Horns bottom staff play small octave F/Ab 8ths (followed by an 8<sup>th</sup> rest) and then *col* the upper staff horns.

In Bar 27, flute I plays "3" triplet value Line 2 Bb-Bb-Bb 8ths (this figure sounded 4X per bar) and repeated next bar. Actually the figures were notated as a single Bb note with one short horizontal bar across the stem with "3" above the note (done 4X). Flute II plays Line 2 Gb-Gb-Gb 8ths in this pattern. Clarinet I plays this incessant pattern on Line 2 Eb 8ths while clarinet II plays Line 1 Bb 8ths. Violins I play this on Lines 1 & 2 Bb 8ths, while violins II play it on Line 2 Eb/Gb 8ths. The english horn and all horns play Line 1 Ab to I believe Gb down to D up to Eb legato quarter notes (repeated next bar). The bass clarinet plays small octave Bb [written Line 1 C natural] whole note tied to whole note next bar. Bassoons play Great octave Bb tied whole notes. The timp is rolled on *p* on Great octave Bb tied whole notes. The piano plays Contra-octave and Great octave Bb/small octave Gb/Bb whole notes tied to next bar. Violas play small octave Gb/Bb whole notes tied to next bar, while VC/CB play Great octave tied Bb whole notes.

That is all I have on this cue. [added material finished Sunday, February 15, 2009 at 8:25 pm. Worked on the Association common grounds lawns today because rain is a'comin'—so little time to spend on finishing this score.]

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[Leaving] *Modto* in C time, 34 bars, :54. R12/3. Cue #39361. Dvd location: 1:51:41 (or Chapter 12 at 1:14). Scene: Alison marries Wiley Raika, and Parrish joins the Navy submarine crew. Included in the medley is the "Don't Give Up the Ship" music by Harry Warren and Al Dubin for 26 seconds. Then the beautiful Paige music is reprised with the surprise birthday party for her (age 18).

The cue begins (seques) after the confrontation with Alison who rejects Parrish and immediately calls up Wiley. You see Parrish walking along the road. The strings are on C major whole note chord. Violins I play Line 2 E/Line 3 C whole notes tied to next bar, and then F#/C tied whole notes in Bars 3-4, while violins II play Line 2 C/G whole notes and then C/A in Bars 3-4. Viole play small octave G/Line 1 E whole notes and then (in Bars 3-4) middle C/F# whole notes. Celli play Great octave G/small octave E whole notes in Bars 1-2 and then A/F# whole notes. CB play *mf* small octave C whole notes and then D whole notes. In Bar 3, the oboe joins in to play *mf* Line 2 Eb to D tenuto half notes to (Bar 4) C down to Line 1 A half notes. Clarinets play the same. The bass clarinet joins in to play the same notes and register. Fags I plays small octave F# whole note tied to next bar, while Fag II plays Great octave D. Horns top staff (bottom staff horns now are silent) play Line 1 Eb to D to (Bar 4) middle C to small octave A tenuto half notes. The basic tonality in Bars 3-4 is the D Dom 7<sup>th</sup> (D/F#/A/C). The Eb half note starting off the descent of half notes in Bar 3 shows the D Dom 7b9 (D/F#/A/C/Eb). The rest of the descent are notes already contained in the basic D Dom 7<sup>th</sup> chord.

Then (1:51:53) the cue changes to *Allegretto* in Bar 5 in 2/4 time, key signature of Bb maj (two flats) as the Reel 6/1A music is replayed (bouncy vacation music as Alison goes on her honeymoon). Chimes and bells are cleverly highlighted (after all, it's another wedding!) with the glock and chimes alternating soundings. You first hear the music on the dvd at 0:49:23. However, there you do not hear the interplay of the chimes and bells (an orchestral device that Max added because of the later wedding scene); nor do you hear the sexy saxes as you did in the water skiing and swimming pool scenes as you see Alison lives it up (and treats Wiley "outrageously"—although he remains her slave). At the later Alison/Wiley wedding scene (this cue now in focus), Ellen comments to Sala that she's sure they'll be very happy. Sala replies glumly, "For the first time I feel sorry for a Raika." I got a chuckle out of that one!

In Bar 5, the orchestrated sheet indicates that the harp and piano are *coma sopra* from Reel 6 Part 1A. So Bars 5 thru 8 (page 2) are copied from Bars 16-19 of Reel 6 1A (the cue I did not have available when I researched the score); Bars 9-12 are *coma sopra* from Bars 20-23 of the prior cue, and so forth. In Bar 5, flutes and violins play Line 3 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> to (Bar 6) G# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to A 8<sup>th</sup> to (Bars 7-8) a repeat of Bars 5-6. The trumpets play the same pattern on Line 1 F#/Line 2 C/Eb [written G#/D/E natural] 8ths (followed by two 8<sup>th</sup> rests) to I believe G#/C/D 8ths to (Bar 6) C/F#/G# 8ths (followed by two 8<sup>th</sup> rests) to C/F#/A 8ths. Repeat these two bars in the next two bars. The oboe plays Line 2 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> to (Bar 6) Line 1 G# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to A 8<sup>th</sup> (repeated next two bars). Clarinet I plays Line 2 F# [written G#] 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to same G# 8<sup>th</sup> (repeated thru Bar 9). Clarinet II plays this pattern on Line 2 C [written D]

8ths. Bassoons play small octave F# half note tied to half notes thru Bar 10. Horn I plays small octave F# [written Line 1 C#] half note tied thru Bar 10. After an 8<sup>th</sup> rest in Bar 5, the guitar plays a D7 chord (followed by an 8<sup>th</sup> rest) to another D Dom 7<sup>th</sup> 8<sup>th</sup> note chord (repeated thru Bar 10). After an 8<sup>th</sup> rest in Bar 5, violas top staff play Line 1 C/D 8ths (followed by an 8<sup>th</sup> rest) to C/D 8ths (repeated thru Bar 10) while bottom staff violas play this pattern on small octave G# 8ths. VC play Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated thru Bar 10. CB play this an octave higher register (small octave A down to D 8ths) and repeated thru Bar 10.

I particularly like the interplay of the bells and the chimes. The bells (or glockenspiel or orchestra bells) sound Line 2 Eb quarter note (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> to (Bar 6) Line 1 G# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to A 8<sup>th</sup> (repeated in Bars 7-8) to (Bar 9) a repeat of Bar 5) to (Bar 10) G# 8<sup>th</sup> to A quarter note to Bb 8<sup>th</sup>. I am not sure about the pitches for the chimes, however, because of the unclear clef. It almost looks like a bass clef but that's impossible for the chimes that normally run from Line 1 C up to Line 2 F. So it's probably the tenor clef with the middle C placed on the second line from the top but that seems unconventional to do that. Normally you just use the treble clef. At any rate, after a quarter rest in Bar 5, the chimes sound (if it's the tenor clef) Line 1 E (there's no flat glyph here nor the key signature two flats prior) quarter note to (Bar 6), after a quarter rest, A quarter note (these two bars repeated next two bars). In Bar 9, violins and flutes play Line 3 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> to (Bar 10) Line 2 G# 8<sup>th</sup> to A quarter note to Bb 8<sup>th</sup> to (Bar 11) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to G (natural) 8th to (Bar 12) Line 3 C# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup>. The oboe in Bar 9 plays Line 2 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup> down to (Bar 10) Line 1 G# 8<sup>th</sup> to A quarter note to Bb 8<sup>th</sup> to (Bar 11) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to G 8<sup>th</sup> to (Bar 12) Line 2 C# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to D 8<sup>th</sup>. Clarinet I plays Line 2 F# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same F# 8<sup>th</sup> to (Bar 10) F# 8<sup>th</sup> to F# quarter note to F# 8<sup>th</sup> to (Bar 11) D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same D 8<sup>th</sup> to (Bar 12) small octave Bb 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to Bb 8<sup>th</sup>. Clarinet II plays this pattern on Line 2 C notes. Horn II in Bar 11 plays small octave D half note tied to next bar. Trumpets in Bar 9 play F#/Line 2 C/Eb 8ths (followed by two 8<sup>th</sup> rests) to another set of 8ths to (Bar 10) C/F#/G# 8ths to C/F#/Bb quarter notes to C/F#/Bb 8ths, and so forth.

The Navy music begins (1:52:38) triumphantly in Bar 51, *Modto di marcia* in 2/4 time, key signature of Ab maj (four flats). Clarinets in Bb will now have two flats, as well as the two tenor saxes. Just before this is Bar 49—so what happened to Bar 50?! For convenience sake, I will let this counting discrepancy go. In this Bar “49” (1:52:36) in ¾ time, the piano is arpeggiando on Great octave G/small octave D/Bb/D/G half notes held fermata (followed by a quarter rest). The harp plays ascending 32<sup>nd</sup> notes Great octave G-small octave D-F-Bb-Line 1 D-G-Bb-D (connected by three crossbeams) to G 8<sup>th</sup> (so a combined G min 7<sup>th</sup>) followed by an 8<sup>th</sup> rest held fermata and then a quarter rest (not held fermata). Violins and oboe play Line 1 G half note held fermata (followed by an 8<sup>th</sup> rest) and then small octave Bb-middle C-D “3” triplet value 16<sup>th</sup> notes. Violas top staff play Bb/Line 1 D half notes held fermata (followed by an 8<sup>th</sup> rest) to “3” triplet value 16ths Bb-C-D. Violas bottom staff play small octave G half note held fermata (followed by an 8<sup>th</sup> rest) to Bb-Line 1 C-D triplet value 16ths. VC play Great octave G/small octave D



half notes held fermata (followed by an 8<sup>th</sup> rest) to Bb-small octave C-D triplet value 16ths. CB play small octave G half note held fermata (followed by a quarter rest). Clarinet I plays Line 1 D [written E] half note held fermata (followed by an 8<sup>th</sup> rest) to Bb-Line 1 C-D triplet value 16ths. Clarinet II plays small octave Bb half note held fermata (followed by an 8<sup>th</sup> rest) to Bb-C-D triplet value 16ths. The bassoon plays Great octave G half note held fermata (followed by an 8<sup>th</sup> rest) to Bb-small octave C-D “3” triplet value 16ths up to (next bar or Bar “51” in 2/4 time) Eb 8<sup>th</sup> followed by an 8<sup>th</sup> and quarter rest. The oboe/clarinets and violins also go to Eb rinforzando 8<sup>th</sup> in Bar 51 followed by rests. Violins in Bar 51 play small octave G/Line 1 Eb rinforzando 8ths (followed by rests), while VC/CB temporarily settle on small octave Eb. After two quarter rests and an 8<sup>th</sup> rest in Bar 49, two tenor saxes play “3” triplet value 16ths Line 1 Bb-Line 2 C-D to (Bar 51) Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

After an 8<sup>th</sup> rest in Bar 51, *open* trumpets I-II (sharing the same staff) play *f* Line 2 Eb-Eb 16ths (connected by two crossbeams) to Eb-Eb 8ths (connected by one crossbeam) to (Bar 52) Eb half note. By the way, it appears that Bar 52 was not used in the final recording (or else it was edited out). After an 8<sup>th</sup> rest, four horns play *f* Line 1 Eb-Eb [written Line 1 Bb-Bb] 16ths to Eb-Eb 8ths to (Bar 52) Eb half note. Trumpet III plays Line 1 Eb sforzando-marked 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest, and a full rest in the next bar). Trombones play small octave Eb/G/Bb sforzando 8ths (followed by an 8<sup>th</sup> and quarter rest). The tuba plays Great octave Eb sforzando-marked ( ^ ) 8<sup>th</sup> followed by rests. The piano plays Great octave Eb/small octave Eb/G/Bb/Line 1 Eb sforzando 8ths followed by rests. The strings in this bar I have already discussed.

In unused Bar 52, the VC/CB, Pos III and bassoon play, after an initial 8<sup>th</sup> rest, small octave Db to C to Great octave Bb rinforzando 8<sup>th</sup> notes (crossbeam connected). Violas play this an octave higher register. Tenor saxes play this two octaves higher. The tuba plays this an octave lower register. After a quarter and 8<sup>th</sup> rest, violins play ascending 32<sup>nd</sup> notes (“7” septuplets) Line 2 Eb-F-G-Ab-Bb-Line 3 C-Db to (Bar 53, start of page 12) Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a quarter and 8<sup>th</sup> rest in Bar 52, the flute, oboe and clarinets play a run of ascending 32<sup>nd</sup> notes Line 1 (Line 2 for the flute) Eb-F-G-Ab-Bb-Line 2 C-D to (Bar 53) Eb half note trill (*tr*~~~~~) and tied to half note trill next bar. After an 8<sup>th</sup> rest in Bar 55, flute II now joins in. They (and also now the violins) all play Line 2 (Line 3 for flute I) Ab-G 16ths legato back to Ab 8<sup>th</sup> down to Eb-D (natural glyph) 16ths to (Bar 56) Eb 8<sup>th</sup> down to C down to B natural 16ths figure to C down to Eb 8ths (except that the oboe plays Line 2 C up to Line 2 Eb 8ths).

Back in Bar 53, trumpets and trombones are prominent playing the Navy melody line. We find trumpets I-II playing Line 1 Eb up to Ab [written F up to Bb] tenuto-marked quarter notes to (Bar 54) Line 1 C up to Eb tenuto quarter notes to (Bar 55, with trumpet III now joining in) Ab/B/F [written Bb/C#/G] tenuto half notes legato to (Bar 56) Ab/C/Eb half notes. Trombones I-II play small octave Eb up to Ab tenuto quarter notes to (Bar 54) C to Eb tenuto quarter notes to (Bar 55, Pos III now joining in) Ab/B/F half notes to (Bar 56) Ab/C/Eb half notes. The tuba plays Contra-octave Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Great octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar 54) Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeat Bar 54 in the

next two bars. The CB play as the tuba but written an octave higher register. VC play small octave Eb half note tied to quarter note next bar up to Line 1 C quarter note to (Bar 55) B natural half note to (Bar 56) middle C 8<sup>th</sup> down to Eb-F-Ab legato 8ths. Violas top staff play small octave Ab 8<sup>th</sup> up to C/Eb 8ths (followed by an 8<sup>th</sup> rest) to same Line 1 C/Eb 8ths to (Bar 54), after an 8<sup>th</sup> rest, C/Eb 8ths (followed by an 8<sup>th</sup> rest) to C/Eb 8ths to (Bar 55), after an 8<sup>th</sup> rest, B/D 8ths (followed by an 8<sup>th</sup> rest) to B/D 8ths to (Bar 56), after an 8<sup>th</sup> rest, C/Eb to C/Eb 16ths to C/Eb to C/Eb 8ths. Violas bottom staff play small octave Ab 8<sup>th</sup> to Ab/Line 1 Eb 8ths (followed by an 8<sup>th</sup> rest) to Ab/Eb 8ths to (Bar 54) same Ab/Eb 8ths in the pattern given for top violins to (Bar 55) Ab/F 8ths in this pattern to (Bar 56) Ab/Eb notes in the pattern just given. While it is not marked, I believe it is the snare drum in Bar 53 plays a four-note ruff (three grace notes to 8<sup>th</sup> note to grace note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to grace note to 8<sup>th</sup> note to (Bar 54), after an 8<sup>th</sup> rest, grace note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to grace note to 8<sup>th</sup> note (repeated next bar) to (Bar 56), after an 8<sup>th</sup> rest, grace note to two 16<sup>th</sup> notes to grace note to 8<sup>th</sup> to grace note to 8<sup>th</sup>. I believe (not indicated as such) bass drums beat dyad quarter notes (notated on the bottom two spaces of the staff) to another such dyad (repeated next three bars). Horns in Bar 53 play small octave Ab/C/Eb 8ths to Ab/C/Eb 8ths (followed by an 8<sup>th</sup> rest) to another such 8<sup>th</sup> note chord to (Bar 54), after an 8<sup>th</sup> rest, Ab/C/Eb 8ths (followed by an 8<sup>th</sup> rest) to another such chord to (Bar 55), after an 8<sup>th</sup> rest, Ab/B/D 8ths (followed by an 8<sup>th</sup> rest) to another such chord, and so forth. The tenor saxes play as the celli but an octave higher register. Bassoons play Great octave Ab up to small octave Eb 8ths down to Great octave Eb up to small octave Eb 8ths (repeated next bar) to (Bar 55) Great octave Ab up to small octave F 8ths (crossbeam connected) down to Great octave to small octave F 8ths to (Bar 56) a repeat of Bar 53.



The cue changes in Bar 79 (1:53:05) in C time with pretty short prelude music for



12/3

1.53105

Parnish

Sol.

OB

CL

Hr

HP

Celeste

Guitar

V

V

VC

CB

Paige's birthday party

Stamp - copied by Bill Wadde

(79) (80) (81) (80)



Handwritten musical score for a brass band, titled "Happy birthday!". The score is written on ten staves, each labeled with an instrument or part:

- CL (Clarinet)
- HR (Horn)
- Pos (Positone)
- Tuba
- Tr (Trumpet)
- Celo (Cello)
- gtr (Guitar)
- VC (Violoncello)
- CB (Contra Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Hand-copied by Bill Wrench" is visible near the bottom of the page.

the Paige birthday party scene. Violas/celli/basses play *mp* a combined G major whole note chord tonality (G/B/D). Specifically, violins play *mp* Line 1 G dotted half note legato to A quarter note (repeated next bar) to (Bar 81) B dotted half note to C# quarter note to (Bar 82) B half note tied to 8<sup>th</sup> note and then leaping up to Line 3 C# to D# to F# legato 8ths. Violas in Bar 79 play small octave B/Line 1 D whole notes *mp* to (Bar 80) A/middle C/E whole notes to (Bar 81) D#/F# quarter notes to C#/E quarter notes to D#/F# half notes tied to whole notes in Bar 82. VC in Bar 79 play *mp* Great octave G/small octave D whole notes to (Bar 80) G/E whole notes to (Bar 81) small octave A to G# quarter notes to A half note tied to whole note next bar. CB play small octave G whole note (repeated next bar) to (Bar 81) B whole note tied to whole note next bar. After an 8<sup>th</sup> rest in Bar 79, the oboe plays *mf dolce* Line 1 A-B-Line 2 D staccato 8ths up to G quarter note (followed by a quarter rest) and repeated next bar only. The celeste plays the same but continues in Bar 81 playing (after an initial 8<sup>th</sup> rest) Line 2 C#-D#-F# 8ths up to B quarter note (followed by a quarter rest). Also in Bar 81, after an 8<sup>th</sup> rest, the vib joins in to play *col* celeste. Back in Bar 79, the harp plays *mp* ascending legato arpeggio 16ths Great octave G-small octave D-G-B (connected as a figure by two crossbeams) up to (top staff) Line 1 D-G-B-Line 2 D 16ths up to G 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). In Bar 80, the harp continues the pattern on Great octave G-small octave E-A-middle C 16ths up to E-G-Line 2 C-E 16ths up to G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a whole rest in Bar 81, the harp in Bar 82 plays “5” quintuplet value 16ths Great octave B-small octave D#-F#-A-B (connected by two crossbeams) up to (top staff) Line 1 D#-F#-B-Line 2 D#-F# quintuplet value 16ths up to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

The Paige theme is in full play by Bar 83. Once again the guitar and violas play the (by now) familiar rhythmic pattern After an 8<sup>th</sup> rest, violas top staff play small octave G#/middle C# quarter notes to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to same G#/C# 8ths (followed by an 8<sup>th</sup> rest) to G#/C# 8ths to (Bar 84) G#/D# notes in that same pattern to (Bar 85) a repeat of Bar 83 to (Bar 86) G#/D notes in this same pattern to (Bar 87) A/middle C# notes. Bottom staff violas in Bar 83 play this pattern on small octave B notes (repeated next bar) to (Bar 85) a repeat of Bar 83 to (Bar 86) E#/B notes to (Bar 87) E#/C# notes in this pattern. The guitar in Bar 83 play this pattern on E/Line 2 C#/G# notes to (Bar 84) E/B/C#//D#/G# notes (I believe) and then (in Bar 85) a repeat of Bar 83 to (Bar 86) E#/B/D/G# notes to (Bar 87) D#/A/Line 2 C#/F# notes.

VC in Bar 83 play Great octave B whole note tied to whole notes next two bars up to (Bar 86) small octave D whole note to (Bar 87) D# whole note. One contrabass plays small octave E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same B 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next two bars. Then the CB plays E# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest and quarter rest) up to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same B 8<sup>th</sup>. The horn plays *pp dolce* small octave G# [written Line 1 D#] whole note legato to (Bar 84) B [written Line 1 F#] whole note back down to G# whole note in Bar 85 tied to whole notes next two bars.

The violins play the Paige theme on Line 3 G# half note to F# to G# quarter notes down to (Bar 84) D dotted half note to E quarter note to (Bar 85) F# half note to E to D# quarter notes to (Bar 86) C# dotted quarter note down to Line 2 B 8<sup>th</sup> tied to quarter note

and tied to “3” triplet value 8<sup>th</sup> to A to G# triplet value 8ths up to (Bar 87) Line 3 C# half note to B half note tied to whole note < *f* next bar.

After an 8<sup>th</sup> rest in Bar 83, the celeste plays a response figure of descending 8<sup>th</sup> notes Line 2 D#-C#-Line 1 B (crossbeam connected) to G#-D#-C#-small octave B 8ths down to (Bar 85) G# half note (followed by a half rest). After an 8<sup>th</sup> rest in Bar 84, the clarinet plays *dolce* the same legato pattern on Line 2 D#-C#-B [written E#-D#-C#] to G#-D#-C#-small octave B 8ths to (Bar 85) G# [written A#] quarter note (followed by a quarter and half rest).

Etc. [added material finished Thursday, February 12, 2009 at 10:03 pm. Just in this hour: Plane crash in Buffalo, New York. A relatively small regional plane crashed into a home. Other news: Storm reaching Los Angeles area mid-day tomorrow. Big rain storm on Sunday afternoon/evening into Monday. Monday is a holiday]

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[Now A Woman] *Allegretto* in C time, 20 bars, :54. R12/4. Cue #39362. Key signature of E major (four sharps). Dvd location: 1:54:13 (or Chapter 12 at 3:46). Scene: After the silly 18<sup>th</sup> birthday song, Paige exclaims, "Now I'm a woman!"

In the grace bar, the harp is gliss from small octave B quarter note gliss line up to (Bar 1) Line 3 G# 8<sup>th</sup> (followed by rests), and the celeste & violins play a sweep of seven 32nd notes Line 2 (Line 1 for celeste) B-C#-D#-E-E#-F#-F x (double-sharp) to (Bar 1) G# half note to F#-G# quarter notes to (Bar 2) D# dotted half note to E quarter note to (Bar 3) F# half note to E-D# quarter notes. Horn I is *dolce* on small octave G# [written Line 1 D#] whole note up to (Bar 2) B [written F#] whole note to (Bar 3) G# whole note tied to next bar to (Bar 5) A whole note to (Bar 6) G# whole note to (Bar 7) A whole note. After an 8<sup>th</sup> rest in Bar 2, the clarinet & harp play responding descending legato 8<sup>th</sup> notes D3-C#-B to G#-D#-middle C#-B to (Bar 3) small octave G# half note (etc). The guitar and violas play the rhythmic beat pattern. After an 8<sup>th</sup> rest in Bar 1, top staff violas play small octave G#/middle C# tenuto quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same 8ths (followed by an 8<sup>th</sup> rest) to same 8ths to (Bar 2), after an 8<sup>th</sup> rest, G#/D# tenuto quarter notes to 8ths (and so forth in the same pattern) to (Bar 3) G#/C# notes in this pattern to (Bar 4) G#/D notes in this pattern to (Bar 5) A/D# notes (repeat Bars 4-5 in Bars 6-7). Bottom staff violas in Bar 1 play this pattern on small octave B notes (repeated next two bars) to (Bar 4) E#/A notes to (Bar 5) F#/middle C# notes (Bars 6-7 repeat Bars 4-5). The guitar in Bar 1 plays this rhythmic pattern on Line 1 E/B/Line 2 C#/G# (E maj 6) to (Bar 2) E/B/D#/G# to (Bar 3) E/B/C#/G# to (Bar 4) E#/B/D/G# to (Bar 5) D#/A.D#/F# (repeat Bars 4-5 in Bars 6-7). VC play *mf* Great octave B whole note tied to next two bars to (Bar 4) small octave D whole note to (Bar 5) D# whole note (these last two bars repeated next two bars). One CB plucks *pizz* small octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest and a quarter rest) down to Great octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next two bars. In Bar 4, the contrabass plucks E# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (8<sup>th</sup> rest following) down to (Bar 5) F# 8<sup>th</sup> to F# down to Great octave B 8ths in the same rest



pattern to (Bar 6) E# 8<sup>th</sup> up to B down to Great octave B 8ths in this same pattern to (Bar 7) F# up to B down to B 8ths. Violins in Bar 4 play Line 3 C# dotted quarter note down to B 8<sup>th</sup> tied to quarter note and tied to "3" triplet value 8<sup>th</sup> to A-G# triplet value 8ths up to (Bar 5) Line 3 C# whole note to (Bar 6) B-G#-Fx-G# 8ths (crossbeam connected) up to C#-B-A-G# 8ths to (Bar 7) C# whole note. The celeste in Bar 4 plays Line 3 C# dotted quarter note to B 8<sup>th</sup> tied to quarter note (followed by a quarter rest) to (Bar 5), after an 8<sup>th</sup> rest, Line 2 D#-F#-A 8ths (crossbeam connected) to B-B# 8ths to C# quarter note (silent in Bar 6) and then a repeat of Bar 5 in Bar 7. The flute is *col* celeste in Bars 5 and 7.

Soon the "Submarine" segment is played for 25 seconds. I have the last two bars of this section of Artic music. Violins are in natural harmonics (tiny circle above the note) on Line 1 B whole note to (Bar 17) A whole note harmonics up to (now *naturale*) Line 3 F#-D 8ths to "3" triplet value 8ths *espressivo* Line 2 A-F#-D. CB (and cued in celli) play Great octave G to F half notes to (Bar 17) G half note to Bb to small octave C quarter notes. Flutes play Line 1 G/Bb dotted half notes to F/Ab quarter notes to (Bar 17) F#/A whole notes. Bassoons play Line 1 Eb dotted half note to Db quarter note to (Bar 17) D whole note. Clarinets in Bar 17 play small octave G half note to Bb to C quarter notes. Horns II-III-IV play Line 1 Eb/G/Bb (Eb maj) dotted half notes to (Bar 17) D/F#/A (D maj) whole notes decrescendo hairpin. Another instrument is playing in diamond artificial harmonics and trem in the staff below the timp line (not sure what that is here but probably the cymbals). The timp in Bar 17 beats Great octave G quarter note followed by rests.

In Bar 18 (1:54:57), the Paige theme is played again as Parrish reads her letter. Violins and oboe play *mf* Line 2 F# half note to E to F# quarter notes down to (Bar 19) C# half note tied to 8<sup>th</sup> note to D 8<sup>th</sup>, and so forth. Violas play *mf* small octave F#/A whole notes tied to next bar, while VC/CB play Great octave A tied whole notes. Clarinets play small octave F#/A tied whole notes, and the bass clarinet plays small octave A tied whole notes. The harp plays ascending to descending 16ths Great octave A-small octave D-F#-A (connected by two crossbeams) up to (top staff) Line 1 D-F#-A-Line 2 D 16ths (connected by two crossbeams) up to descending F#-D-Line 1 A-F# down to D-small octave A-F#-D 16ths. In Bar 19 the harp sounds Great octave A-small octave D-F#-A 16ths up to middle C#-F#-A-Line 2 C# 16ths up to descending F#-C#-A-F# down to C#-small octave A-F#-D. So the tonality is D maj (D/F#/A) in Bar 18 to (Bar 19) D maj 7<sup>th</sup> (D/F#/A/C#).

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[Letter From Paige] R13/1. C time, 20 bars, :53. Dvd location: 1:56:09 (or Chapter 12 at 5:42). Scene: Judd rips up Parrish's letter to Paige in front of her. Then a cut to Parrish reading a subsequent letter from her telling him of her virtual imprisonment at home.

I love the opening two bars. Quite dramatic orchestrations with the Fags/Pos/timp/VC/CB. The Fags play forte whole notes Contra-octave and Great octave B whole notes tied to next bar (decrescendo). The timp is rolled *mf* on Great octave B

13/1 1:56:09 L m. 105 Parrrrrh 1:56:50

EH.

CLs

**Clotter from Paige**

Fogs

Pcs.

**6 mar to B mag**

**(piano)**

**(Navy)**

**Hand-copied by Bill Washel**

Vib

HP

**F#C# 6th D#**

**Solo**

VL

**2+3 standardly**

V

**Solo**

**pizz arco liane**

VC

**CS**

**(1) 5 (2) (3) (4) (5) (6) (7) (8)**

tied to next bar. VC play Great octave B tied whole notes. The three Pos carry the "A-men" quality of music with the tenuto small octave triad G maj 2nd inversion (notes D/G/B) to (Bar 2) B maj 1st inv (D#/F#/B) decrescendo whole notes.

Double bar lines follow as the scene cuts to Parrish in his bunk on the sub reading the letter, and the Paige theme plays in E major (4 sharps). The vibe and solo violin play the theme. So, they play in Bar 3 Line 3 (Line 2 for the vibe) G# half note to F#-G# quarter notes down to (Bar 4) D# dotted half note to E quarter note, and so forth. Altri violins play *p* (2<sup>nd</sup> & 3<sup>rd</sup> stands only) small octave B whole note up to (Bar 4) Line 1 D# dotted half note to E quarter note. Violas play small octave E/A whole notes to (Bar 4) G#/B whole notes. VC play Great octave E/B whole notes tied to next bar, while CB play small octave E tied whole notes. The harp plays *mf* ascending legato arpeggiated 8<sup>th</sup> notes Great octave E-B-small octave E-G (crossbeam connected) to B-Line 1 E-G-B. In Bar 4 the harp then plays Great octave E-B-small octave E-G-B-D-G-B 8ths.

Then the "Don't Give Up the Ship" music is soon reprised as we see Parrish returning to Sala's farm after his hitch in the Navy, emphasizing the E.H. and clarinet. Skipping in this section to Bar 17 (1:56:50), the clarinet and English horn play Line 1 Bb down to F to E to F legato 8ths (crossbeam connected) and this four-note figure repeated again to (Bar 18) G whole note tied to next bar. After a quarter rest in Bar 18, the flute plays Line 2 D to C to Line 1 Bb legato quarter notes. Back in Bar 17, the vibe sounds Line 1 D/Bb tenuto half notes played twice to (Bar 18) G whole note trem and tied to next bar. The harp is arpeggiando on Great octave Bb/small octave Ab/Line 1 D/D/Bb half notes sounded twice to (Bar 18) Great octave Eb/Bb/small octave G/Line 1 D/G whole notes tied to next bar. Violins I play Line 2 D/Bb whole notes (repeated next bar and tied to next bar). Violins II play Line 2 Ab whole note to (Bar 18) G whole note tied to next bar. Violas pluck *pizz* small octave Ab/Line 1 D/Bb quarter notes (followed by a quarter rest) to same quarter notes (but I believe now *arco*) followed by a quarter rest. After a quarter rest, the solo viola plays Line 2 D-C-Line 1 Bb quarter notes (as also the flute). VC pluck in Bar 17 Great octave Bb/small octave D/Bb quarter notes (followed by a quarter rest) to same quarter notes but now *arco*. CB plucks small octave Bb quarter note (followed by a quarter rest) to Bb *arco* quarter note (followed by a quarter rest) down to (Bar 18) Eb whole note tied to next bar. VC here play Great octave Eb/Bb whole notes tied to next bar. [Added material added and finished Friday, February 13, 2009 at 11:12 pm. Time for bed. Off the next three days.]

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[Think It Over] R13/2. *Molto Modto* in C time, 37 bars, 1:40. Key signature of Eb maj (3 flats). Dvd location: 1:59:42 (or Chapter 12 at 9:16). Scene: Sala Post has a talk with Parrish who returned after finishing his tour with the Navy.



The solo oboe plays the tobacco field theme. It plays *p* Line 2 Eb half note down to C 8<sup>th</sup> to Bb dotted quarter note to (Bar 2) C 8<sup>th</sup> up to Eb dotted quarter note down to C 8<sup>th</sup> down to Line 1 Bb dotted quarter note, and so forth. The vibe is trem *ppp* on Lines 1 & 2 Bb whole notes tied to next bars. Violins are *sul tasto* fingered trem *ppp* between Line 1 half notes G-Bb (violins II) and Bb-G (violins I) in Bar 1, and then F-Ab, Ab-F in Bar 2. Viole play small octave G/Bb whole notes to (Bar 2) Ab/C half notes legato to G/Bb half notes. VC (*1<sup>st</sup> stand only*) play *ppp* on small octave Eb whole note to (Bar 2) Ab to Eb half notes. CB is silent.

Skipping to Bar 9 (2:00:06), the 12 violins are now *naturale* (no longer the soft and veiled special effect of *sul tasto* or bowing very near the fingerboard). These violins are *div* (divisi) also. Violins I play Line 2 Eb/G dotted half notes to same Eb/G quarter notes legato up to (Bar 10) G/Bb dotted half notes back down to Eb/G quarter notes to (Bar 11) unison G rinforzando-marked 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to dotted half note to (Bar 12) Eb/G dotted half notes down to Bb/Eb quarter notes, and so forth. Violins II play Line 1 G/Bb dotted half notes to G/Bb quarter notes to (Bar 10) Bb/Line 2 Eb dotted half notes to Bb/Eb quarter notes to (Bar 11) Cb/Eb whole notes to (Bar 12) Bb/Eb dotted half notes down to Eb/G quarter notes. Four violas play, and I believe two of them (top staff) play *p* small octave Bb/Line 1 Eb quarter notes sounded 4X and repeated next bar to (Bar

1312 Mattemista Solo David Burish

Oboe

HR [Think it over]

Vib

HP Eb maj Key sig (b b b) p b c b

Sol. Text

4 V

4 VC 1 stand only

2 CB

Hand-copied by Bill Wrench

(1) (2) - 7 (9) (10) dim



11) Cb/Eb quarter notes sounded four times to (Bar 12) BB/Eb quarter notes. Bottom staff violas (I assume two) play small octave G-G-G-G quarter notes (repeated next bar) to (Bar 11) F-F-F-F quarter notes to (Bar 12) G-G-G-G quarter notes. Four celli (VC) play Great octave Eb/Bb quarter notes sounded 4X (Repeated next bar) to (Bar 11) Great octave Bb/Ab quarter notes to (Bar 12) Great octave Eb/Bb quarter notes. Two contrabasses (although it may only be one in this section) in Bar 11 play small octave Db whole note legato to (Bar 12) Eb whole note > *dim*. The harp (bottom staff) in Bar 9 plays *p* Great octave Eb/Bb quarter notes sounded four times (repeated next bar) to (Bar 11) Great octave Bb/Ab quarter notes to (Bar 12) Eb/Bb once again. The harp (top staff) plays small octave G/Bb/Line 1 Eb quarter notes sounded 4X (repeated next bar) to (Bar 11) F/middle Cb/Eb quarter notes to (Bar 12) G/Bb/Line 1 Eb repeated quarter notes. After a quarter rest in Bar 9, the solo horn plays *dolce* Line 1 Eb down to C down to Bb [written Line 1 Bb-G-F] legato quarter notes. After a quarter rest in Bar 10, the horn continues on C down to G up to Bb [written Line 1 G-D-F] quarter notes. After a quarter rest in Bar 11, the horn plays small octave B [written Line 1 F#] quarter note up to Line 1 G [written Line 2 D] quarter note to F [written C] quarter note to (Bar 12) small octave Bb-Line 1 C-small octave G-Bb legato slur quarter notes.

The Ellen theme returns soon (I believe the same key sig of one sharp) when Parrish visits his mom at the beachside hotel. She takes him up the stairs to her suite right next to Alison and Wiley's suite. A fight ensues immediately between Wiley and a handsome hotel worker who just happens to be with Alison! Anyway I have page 8 (Bars 29-32) of this part of the cue. In Bar 30 (2:01:03), violins play Line 3 E half note down to Line 2 B up to Line 3 C# quarter notes to (Bar 31) D half note tied to "3" triplet value quarter note to a sounding of D triplet value 8<sup>th</sup> to "3" triplet value E quarter note to D triplet value 8<sup>th</sup> to (Bar 32) "3" triplet value quarter notes (half-bar duration in C time) of E-F#-E down to normal value quarter notes Line 2 B to Line 3 C#. Top staff violas in Bar 30 play small octave G#/Line 1 E whole notes to (Bar 31) A/F# tenuto-marked whole notes to (Bar 32) G#/E whole notes. Bottom staff violas play B whole note up to (Bar 31) Line 1 D tenuto whole note back to (Bar 32) B whole note. Divisi celli play Great octave E/small octave E whole notes to (Bar 31) unison Great octave B tenuto whole notes (notated as two B whole notes touching each other side-by-side) back to (Bar 32) E/E whole notes. CB play small octave E whole note down to (Bar 31) Great octave B whole note back up to (Bar 32) E whole note.

The harp in Bar 30 plays ascending "3" triplet value 8<sup>th</sup> note figures starting Great octave E-small octave C-E (crossbeam connected) to G#-B-Line 1 E (crossbeam connected) up to (top staff) G#-B-Line 2 E 8ths (crossbeam connected) to G#-B-Line 3 C# 8ths. In Bar 31, the harp then sounds Great octave B-small octave D-F# 8ths up to A-B-Line 1 D triplet value 8ths to (top staff) F#-A-B to Line 2 D-F#-A. Repeat Bar 30 in Bar 32 for the harp. The vibe in Bar 30 sounds Line 2 E tenuto half note to Line 1 B to Line 2 C# tenuto quarter notes to (Bar 31) D tenuto dotted half note (followed by a quarter rest) to (Bar 32) "3" triplet value quarter notes E-F#-E to normal value Line 1 B to Line 2 C# tenuto quarter notes. I believe the celeste (but it may be the piano) in Bar 29 plays Line 2 D#-F# quarter notes to "3" triplet value quarter notes A-B-Line 3 D# to (Bar 30) E quarter note (followed by rests) to (Bar 31), after a quarter rest, Line 2 A quarter



note to “3” triplet value F# quarter note down to D 8<sup>th</sup> to “3” triplet value 8ths Line 1 B-A-F# to (Bar 32) E quarter note (followed by rests). The flutes and the oboe in Bar 29 play as the celeste (or piano) and the clarinets here also but an octave lower register. Then the flute in Bar 30 plays just as the violins. The oboe plays Line 3 E quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Clarinet I plays Line 1 B whole note tied to (Bar 31) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to A quarter note to “3” triplet value F# quarter note down to D 8<sup>th</sup> to “3” triplet value 8ths B-A-F# to (Bar 32) G# half note to B half note. Clarinet II in Bar 30 plays Line 1 G# whole note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and then *col* clarinet I for the rest of the bar to (Bar 32) Line 1 E half note to G# half note. Bassoons play Great octave and small octave E whole notes to (Bar 31) B/small octave f# whole notes to (Bar 32) E/E whole notes again. After a quarter rest in Bar 31, the oboe plays (see clarinets and celeste) to (Bar 32) Line 1 G# half note up to B to C# legato quarter notes.

That’s all I have of this cue. [added material finished Saturday, February 14, 2009 at 10:10 am. Sunny but cold morning. Big storm arriving late Sunday night.]

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[Swimming Pool] R13/3-14/1 *Modto* in C time, 21 bars, :51. Key signature of F maj (one flat). Cue # 39363. Dvd location: 2:02:57 (or Chapter 13 at 2:09). More Paige music but a fuller presentation with the melody played in a chord structure by the violins. We find the F major half note chord (actual notes A/C/F/A) starting off the theme.

Specifically, violins I play Lines 2 & 3 A half notes to G to A quarter notes to (Bar 14) E dotted half notes to F quarter notes to (Bar 15) G half notes to F to E quarter notes to (Bar 16) D quarter notes to C quarter notes tied to “3” triplet value quarter notes to Eb/Bb to F#/A triplet value quarter notes. Violins II in Bar 13 play Line 3 C/F half notes to A/C to C/F quarter notes to (Bar 14) A/Line 3 C dotted half notes to A/C quarter notes to (Bar 15) A/C half notes to A/C to A/C quarter notes down to (Bar 16) Eb/A half notes tied to “3” triplet value quarter notes to Bb/F# down to a/Eb triplet value quarter notes. The oboe plays Line 2 A half note to G-A quarter notes legato to (Bar 14) E dotted half note to F quarter note to (Bar 15) G half note to F-E quarter notes to D quarter note to C quarter note tied to “3” triplet value quarter note to Bb to A triplet value quarter notes. Bassoons play Great octave F/small octave C whole notes tied to 8ths in Bar 14 (followed by rests thru at least Bar 16). After an 8<sup>th</sup> rest in Bar 14, the clarinets and celeste play forte descending 8<sup>th</sup> notes Line 2 E-D-C (crossbeam connected) to Line 1 A-E-D-C 8ths to (Bar 15) small octave A quarter note (followed by a quarter and half rest). Then the clarinets in Bar 16 play small octave A/Line 1 D# [written B/E#] whole notes. The harp in Bar 13, after an 8<sup>th</sup> rest, plays small octave F/A/Line 1 C/D *rinforzando* 8ths (followed by an 8<sup>th</sup> and half rest) to (Bar 14) F/A/C/E *rinforzando* quarter notes in that rest pattern to (Bar 15) F/A/C/D again to (Bar 16) F#/A/C/D# quarter notes. The guitar and violas once again play the now familiar rhythmic pattern. After an 8<sup>th</sup> rest, the guitar plays middle C/F/A/Line 2 D quarter notes to 8ths (followed by an 8<sup>th</sup> rest) to same 8ths (followed by an 8<sup>th</sup> rest) to same 8ths o (Bar 14), after an 8<sup>th</sup> rest, C/F/A/C/E (F maj

tonality) in the same pattern to (Bar 15) C/F/A/C/D to (Bar 16) C/F#/A/D# notes. After an 8<sup>th</sup> rest in Bar 13, top staff violas play middle C/D 8ths in this rhythm to (Bar 14) C/E notes to (Bar 15) C/D notes to (Bar 16) A/D# notes. Bottom staff violas play small octave F/A 8ths (repeated next two bars) to (Bar 16) middle C notes. VC play small octave C whole note tied to next two bars to (Bar 16) D# whole note. CB play small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next two bars, and silent in Bar 16.

In Bar 17 (I also happen to have page 5), the first violins play Lines 2 & 3 D whole notes to (Bar 18) Lines 2 & 3 C half notes tied to “3” triplet value quarter notes to Eb/Bb to F#/A triplet value quarter notes (followed by double bar lines thru the score signifying a change in the section of music) to (Bar 19, *Maestoso*) Line 1 D/Line 2 D rinforzando whole notes side-bracketed double-stopped and tied to next bar and tied to Bar 21 in some capacity. Violins II in Bar 17 play Line 2 E/Bb whole notes to (Bar 18) D#/A half notes tied to “3” triplet value quarter notes down to Bb/F# to A/Eb triplet quarter notes to (Bar 19) Line 1 G/Bb unison but double-stopped rinforzando whole notes *ff* and tied to next few bars. VC play small octave E whole note to (Bar 18) Eb whole note to (Bar 19) Great octave G/small octave D rinforzando whole notes *ff* and tied to next bars. CB are *arco* in Bar 19 (2:03:37) on Great octave G rinforzando whole note tied to next bar. The piano in Bar 19 plays *f* Contra-octave G/Great octave D and (top staff) G/Bb/small octave D rinforzando whole notes tied to next bars *let ring to the end*. The gong appropriately (and almost predictably) sounds in Bar 19 *mf* (notated as a diamond-shaped whole note on the bottom space of the staff) in this scene where Alison jealously sees from her balcony Parrish and Paige kissing at the poolside. The timp in Bar 20 is rolled forte on Great octave G whole note tied to next bar.

Back in Bar 17, after an 8<sup>th</sup> rest, the flute and oboe play Line 2 (Line 1 for the oboe) E-G-Bb 8ths (crossbeam connected) to Line 3 C-C# 8ths to D quarter note to (Bar 18), after an 8<sup>th</sup> rest, unison Line 3 C-Line 2 A-F# 8ths to Eb-C 8ths to Line 1 A quarter note to (Bar 19) Line 2 D rinforzando whole note tied to next bars (for the flute) and Line 1 Bb whole notes for the oboe. Clarinets in Bar 18 play small octave A/Line 1 Eb whole notes to (Bar 19) Bb/D rinforzando whole notes tied to next bars. The bass clarinet in Bar 19 plays small octave G rinforzando tied whole notes, while the bassoons play Great octave D/G tied whole notes. After a half rest and then a triplet value quarter rest in Bar 18, horns I & III play forte small octave Bb to A [written Line 1 F-E] triplet value quarter notes. In Bar 19, all horns now play and we hear forte Great octave Bb/D [written small octave F/A] rinforzando whole notes and then they sound again in Bar 20 Bb/D whole notes tied to next bar. In Bar 20, three Pos play *ff* small octave G rinforzando half note down to Eb rinforzando 8<sup>th</sup> to D rinforzando dotted quarter note (the start of the Puttin’ Tobacco in the Ground motif).

That is all I have of this cue. {added material finished Saturday, February 14, 2009 at 12:12 pm]

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[The Tractor] R14/2. *Quasi Maestoso* in C time, 22 bars, :30. Key signature of Eb maj (3 flats). Cue # 39364. Dvd location: 2:05:22 (or Chapter 13 at 4:35). Scene: Parrish works on an empty field of Sala's, atop a tractor. More tobacco field music. Note that the tempo-marking was placed on the sketch by Steiner but not placed on the full score sheet by Cutter. Steiner also writes "from R 1 Pt 2."

In the grace bar, the flutes and violins play *ff* a run of ascending 32<sup>nd</sup> notes Line 1 Bb-Line 2 C-D-Eb-F-G-Ab-Bb-Line 3 C-D (connected as a figure by three crossbeams) to (Bar 1) Eb half note down to C *rinforzando* 8<sup>th</sup> down to Bb dotted quarter note up to (Bar 2) C *rinforzando* 8<sup>th</sup> up to Eb dotted quarter note to C *rinforzando* 8<sup>th</sup> down to Bb dotted quarter note tied to (Bar 3) dotted half note decrescendo hairpin (followed by a quarter rest). The oboe/clarinets/violas play this run and then the motif an octave lower register. The bass clarinet also makes the sweep of 32<sup>nd</sup> notes to (Bar 1) Line 2 Eb half note (followed by a half rest) down to (Bar2) small octave Ab up to Line 1 Eb half notes (silent next bar). The harp is gliss *forte* from Great octave Bb quarter note gliss line and crescendo hairpin up to (Bar 1) Line 3 Eb quarter note (followed by a quarter and half rest). In Bar 2, the harp is arpeggiando (vertical wavy line rolled chord) on Great octave Ab/small octave Eb/Ab and (top staff) middle C/Eb/Ab/Line 2 C half notes (Ab maj tonality) down to Great octave Eb/Bb/small octave Eb/G and (top staff) Bb/Line 1 Eb/G arpeggiando half notes (Eb maj tonality). Silent in Bar 3. Violas play the melody line an octave lower register than the violins. Celli in Bar 1 play Great octave Eb grace note *ff* up to Bb/small octave G *rinforzando* whole notes to (Bar 2) Ab/small octave Eb to Bb/G tenuto half notes to (Bar 3) Eb to D tenuto quarter notes to C tenuto half note. The clarinets play the melody line in the same Line 2 register as the oboe. Bassoons in Bar 1 play *forte* Great octave Eb/Bb *rinforzando* whole notes to (Bar 2) Ab/small octave Eb down to Eb/Bb half notes to (Bar 3) small octave Eb-D quarter notes to C half note.

Horns I-II (or at least top staff) play *mf* small octave Bb/Line 1 G [written Line 1 F/Line 2 D] *rinforzando* whole notes to (Bar 2) middle C/Ab [written G/Line 2 Eb] half notes to Bb/Line 1 G half notes to (Bar 3, *forte*) the rhythmic pattern of Bb/G 8ths to Bb/G dotted quarter notes to Bb/G 8ths up to Eb/Bb quarter notes to Eb/Bb 8ths. Horns III (bottom staff with horn IV silent temporarily) plays Line 1 Eb [written Line 1 Bb] *rinforzando* whole note to (Bar 2) Eb to Eb half notes to (Bar 3, horn IV now playing) small octave G/Line 1 Eb 8ths to dotted quarter notes to 8ths to Bb/G quarter notes to 8ths. Trumpets enter the cue in Bar 3 playing *forte* small octave bb/Line 1 Eb/G *rinforzando* 8ths to dotted quarter notes to 8ths to Eb/G/Bb quarter notes to 8ths. Trombones in Bar 1 play Great octave Bb/small octave Eb/G tenuto whole notes to (Bar 2) Ab/small octave Eb/Ab to Bb/Eb/G half notes. In Bar 3, Pos I plays (Pos II silent temporarily) the rhythmic pattern on small octave G *rinforzando* 8<sup>th</sup> to G *rinforzando* dotted quarter note to G *rinforzando* 8<sup>th</sup> legato up to Bb quarter note to Bb 8<sup>th</sup>. Pos III (bottom staff) plays small octave Eb to D tenuto quarter notes to C tenuto half note *forte*. The tuba in Bar 1 plays *mf* Great octave Eb tenuto whole note up to (Bar 2) Ab down to Eb half notes to (Bar 3) same Eb to D tenuto quarter notes *forte* to C half note.

Skipping to Bar 17 (2:05:38), the three flats' key signature was canceled by three naturals followed by a key signature of one sharp. Violins I play *f* Line 2 & 3 G half notes



to G/E rinforzando 8ths to B/Line 3 D dotted quarter notes to (Bar 18) Line 3 C/E 8ths up to E/G dotted quarter notes down to G/E 8ths to B/D dotted quarter notes tied to dotted half notes next bar (followed by a quarter rest). Violins II play Line 2 B/Line 3 D half notes down to Line 2 E/B rinforzando 8ths to D/G dotted quarter notes to (Bar 18) E/G 8ths legato up to G/Line 3 C dotted quarter notes down to E/B 8ths to D/G dotted quarter notes tied to dotted half notes next bar. Violas play forte small octave B/Line 1 F# rinforzando whole notes to (Bar 18) C/E to B/D half notes to (Bar 19) forte *pizz* small octave G/B rinforzando quarter notes sounded 3X (followed by a quarter rest) to (Bar 20) now *arco* middle C 8<sup>th</sup> to C dotted quarter note to B half note. VC play Great octave G/small octave D rinforzando whole notes to (Bar 18) C/G to Great octave G/small octave D half notes to (Bar 19) pizzicato small octave G to F# to E rinforzando quarter notes (followed by a quarter rest) to (Bar 20) now *arco* Great octave A/small octave E 8ths to D dotted quarter note to Great octave G/small octave D half notes. CB play Great octave G whole note forte up to (Bar 18) C up to G half notes up to (Bar 19) *pizz* quarter notes Line 1 G-F#-E (followed by a quarter rest) to (Bar 20) now *arco* small octave A 8<sup>th</sup> down to D dotted quarter note up to G half note. After a half and 8<sup>th</sup> rest in Bar 20, violins return to play descending legato 8<sup>th</sup> notes Line 2 G-E-D.

In Bar 17, the piatti sounds an x-headed quarter note (notated on the top space of the staff) followed by rests. The tuba plays *mf* Contra-octave G whole note up to (Bar 18) Great octave C back down to G half notes (silent next two bars at least). Trombones II-III play *mf* Great octave G/small octave D whole notes to (Bar 18) small octave C/E to Great octave G/small octave D half notes (silent next bar). However, Pos I in Bar 19 plays small octave B 8<sup>th</sup> to B dotted quarter note to B 8<sup>th</sup> up to Line 1 D quarter note to D 8<sup>th</sup> to (Bar 20) middle C 8<sup>th</sup> to C dotted quarter note to B quarter note followed by a quarter rest). Pos II-III in Bar 20 return to play Great octave A/small octave E 8ths up to small octave D dotted quarter note to Great octave G/small octave D quarter notes (followed by a quarter rest). Trumpets in Bar 17 play small octave B/Line 1 D/G quarter notes tied to 8ths (followed by rests). They return in Bar 19 to play D/G/B 8ths to dotted quarter notes to rinforzando 8ths to G/B/Line 2 D quarter notes to 8<sup>th</sup> notes to (Bar 20) E/G/Line 2 C 8ths to D/F#/Line 2 C dotted quarter notes to D/G/B quarter notes (followed by a quarter rest). Horns top staff play forte small octave B/Line 1 G half notes to B/E 8ths to B/D dotted quarter notes to (Bar 18) C/E rinforzando 8ths legato to E/G dotted quarter notes down to B/E 8ths to B/D dotted quarter notes (silent next two bars). Bottom staff horns play small octave G/Line 1 D half notes to G/E rinforzando 8ths to G/D tenuto dotted quarter notes to (Bar 18) G/E rinforzando 8ths to C/G dotted quarter notes down to G/Line 1 E 8ths to G/D dotted quarter notes (silent next two bars).

The harp in Bar 19 plays forte small octave G/B quarter notes to F#/G/B quarter notes to E/G/B quarter notes (followed by a quarter rest) to (Bar 20) Great octave B/small octave E/G/middle C 8ths to Great octave D/small octave D/F#/Line 1 D dotted quarter notes to Great octave G/small octave D/G/B half notes. I believe the piano (or celeste) plays in Bar 19 small octave G/G to F#/G/B to E/G/B staccato quarter notes (followed by a quarter rest) to (Bar 20) A-B-middle C-D legato 8ths (crossbeam connected) to E-G-B-Line 2 D 8ths.

Flutes in Bar 17 play Line 2 B/Line 3 G tenuto half notes decrescendo hairpin (followed by a quarter rest) to (Bar 18), after an initial 8<sup>th</sup> rest, Line 1 G-A-Line 2 C 8ths to E-G 8ths to B quarter notes. After a half and 8<sup>th</sup> rest in Bar 20, they return to play (as the violins) Line 2 G down to E to D legato 8<sup>th</sup> notes (as also the oboe). The oboe in bar 17 plays Line 2 G half note (followed by an 8<sup>th</sup> rest) down to Line 1 D-E-G forte legato 8ths to (Bar 18) E-G-A-Line 2 C 8ths to E-G 8ths to B quarter note. Clarinets play Line 2 G 8<sup>th</sup> down to small octave D-E-G 8ths up to B-Line 1 D-E-G legato 8ths up to (Bar 18) *col* oboe. After an 8<sup>th</sup> rest in Bar 19, the clarinets play descending 8ths Line 1 G-F#-E to D-small octave B-A-G 8ths to (Bar 20) ascending legato 8ths A-B-middle C-D to E-G 8ths to B quarter note. After an 8<sup>th</sup> rest in Bar 17, the bass clarinet plays as the clarinets (but written an octave higher) to (Bar 18) Line 2 E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to Line 1 B tenuto half note to (Bar 19) G-F# quarter notes to E half note to (Bar 20) small octave A 8<sup>th</sup> up to D dotted quarter note down to small octave G half note. Back in Bar 17 (2:05:38) the Fags play Great octave G up to small octave D-E-G 8ths up to B-Line 1 D-E-G 8ths to (Bar 18) E-G 8ths (followed by a quarter rest) to Great octave G/small octave D tenuto half notes to (Bar 19) small octave G/B quarter notes played 3X (followed by a quarter rest) to (Bar 20) E/middle C 8ths to F#/C dotted quarter notes to D/B half notes.

That is all I have of this cue. [material added and finished Saturday, February 14, 2009 at 2:24 pm. Shortly we will be going to the local Museum of Art and then to our Valentine dinner nearby]

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[“High Spirits”] R14/2A "High Spirits" song by Joseph Meyer and Mann Curtis, sung by high schoolers. :40. Dvd location: 2:07:06.

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[Helpful Students] R 14/3. *Allegretto* in C time, 39 bars, 1:11. Key signature of F maj (1 flat). Cue # 39365. Dvd location: 2:07:59 (or Chapter 13 at 7:11). Scene: A group of high school students help Parrish on the weekends. More of the Paige music, but what distinguishes this version are the inclusion of muted trumpets playing the staccato rhythmic pattern.

First the familiar rhythmic pattern for the Paige theme is played for the first four bars. The Paige music starts on Paige 2!

Once again, as I pointed out in a few other cues, Steiner’s sketches are woefully insufficient in *Parrish* to represent the complete intent of his wishes when compared to the orchestrated full score. If somehow all of the orchestrated pages were destroyed with no copies surviving anywhere, and you had to rely solely on Steiner’s meager sketches, you would be in big trouble! You better have very good ears to pick up everything in the mono recordings! You better have a bottle of Advil or aspirin to relieve the constant

headaches you will get as you struggle to painfully and slowly reconstruct the music exactly as the original recordings provided.

On the second staff of the four staves in this sketch, we find in Bar 1 in the treble clef some sort of instrument(s) playing Line 1 C whole note crescendo hairpin legato slur up to (Bar 2) E whole note decrescendo hairpin (with the repeat sign between Bars 3-4). But there are no indications what instruments are supposed to be playing here. On the third staff in the treble clef, after an 8<sup>th</sup> rest, we find unidentified instruments playing small octave F/A/Line 1 D quarter notes to 8<sup>th</sup> notes and so forth (the now familiar Paige theme rhythmic pattern) to (Bar 2) F/A/E notes in that pattern. On the fourth or bottom staff in the bass clef, we find a small octave C whole note legato up to E whole note next bar. Also we see Great octave F 8<sup>th</sup> followed by an 8<sup>th</sup> and quarter rest to Great octave C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (8<sup>th</sup> rest following), repeated next few bars. Once again no instruments are indicated. At the end of Bar 4 is a run of six notes (but no identification of instruments). In Bars 5-6 Max writes “from R4 Pt 4” so we know that the basic structure of the Paige theme is self-borrowed once again but the unique characteristics evident in *this* cue (such as the trumpets and Pos pattern) are not identified (just the notes themselves).

In the orchestrated title page that I had Xeroxed (fortunately this time Cutter included the “Allegretto” tempo-marking), we find three clarinets (normally we have the bass clarinet but this time around it is indicated as a “Bb clar”) playing *mf* small octave A/Line 1 C/D [written B/D/E] whole notes to (Bar 2) A/C/E whole notes (repeated in Bars 3-4). Next down the cue we find the trumpets playing a *con sord* pattern for the first four bars that are not indicated on the sketch sheet by Steiner! So where did *this* come from? Did the orchestrator jump in and co-composed this cue with his own better idea here? Or did he get a phone call from Max to add it? Even if the later, that is not going to help the poor album or concert producer in the future who has to rely solely on the sketches. Max’s lax approach in his sketches in at least his later years would make researchers and producers simply shake their head in disbelief. In certain terms, it is “excusable” because his eyesight was failing; he was already in a comfortable habit with Cutter who was with him for so many years who knew Max’s intentions without having things written down precisely, and so forth. Personally I think it is a good idea for a composer to have a preliminary working sketch but I would recommend that he basically approach the music construction (as Herrmann did) by doing one’s own orchestrations as you visualize it. You have the basic music thought-form (rhythmic pattern, harmonic structure and melodic contour) in the “thinking-out” sketches but then you don’t have to flesh it out in great detail on the sketches because you will do your own orchestrations. But if you *were* going to have orchestrators do it, then I would think it is incumbent upon you to provide fairly detailed sketches.

At any rate, after an 8<sup>th</sup> rest in Bar 1, *con sord* (muted) trumpets play *mf* Line 1 D/F/A [written E/G/B] rinforzando-marked dotted quarter notes tied and decrescendo hairpin to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 2, the trumpets then sound F/A/Line 2 C rinforzando dotted quarter notes tied to 8ths. Repeat these two bars in Bars 3-4. One muted trombone also plays this pattern on Line 1 C tied notes in Bar 1 to (Bar 2) Line 2 E notes.



After an 8<sup>th</sup> rest in Bar 1, the harp plays small octave A/middle C/D rinforzando quarter notes (followed by an 8<sup>th</sup> and half rest) to (Bar 2) A/C/E quarter notes in this rest pattern to (Bar 3) A/C/D quarter notes to (Bar 4) A/C/E. Also in Bar 4, after a half and quarter rest, the bottom staff of the harp shows a small octave C quarter note with a gliss line crescendo up to (Bar 5) Line 3 A quarter note followed by rests. After an 8<sup>th</sup> rest in Bar 1, the guitar starts to play the Paige rhythmic pattern on Line 1 C/F/A/Line 2 D (basically the F maj chord with the sixth added or F maj 6) rinforzando quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes to (Bar 2) C/F/A/C/E notes (F maj 7<sup>th</sup>) in this pattern. Repeat these two bars in the next two bars. Four violas play this pattern on small octave F/A/middle C/D notes in Bar 1 to (Bar 2) F/A/C/E notes. Four VC play *mf* small octave C whole note legato up to (Bar 2) E whole note (repeated next two bars). The *pizz* contrabasses (two of them) pluck *mf* small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next three bars. Steiner on his sketch for this bar shows Great octave 8<sup>th</sup> down to Great octave C 8ths. Being a “C” sketch, this is appropriate if you want it to represent the *sounding range* or how the instrument will actually sound. In this case, for the contrabasses, this is accurate.

After a half and quarter rest in Bar 4, flutes and violins I play forte a run of ascending crescendo notes heralding the Paige theme. We find Line 3 C-D 16ths to E-F-G-G# 32<sup>nd</sup> notes. The oboe and violins II play this an octave lower register (Line 2 range).

In Bar 5, violins I play Line 3 and violins II play Line 2 A half note to G to A quarter notes down to (Bar 6) E dotted half notes to F quarter note legato to (Bar 7) G half note to F to E quarter notes to (Bar 8) unison Line 3 D dotted quarter note to C 8<sup>th</sup> tied to quarter note and tied to “3” triplet value 8<sup>th</sup> to Bb to A triplet value 8ths to (Bar 9) Line 3 D whole note to (Bar 10) C down to A-G#-A legato 8ths to Line 3 D-C 8ths with the normal C 8<sup>th</sup> tied to “3” triplet value 8<sup>th</sup> to Bb-A triplet value 8ths up to (Bar 11) Line 3 D whole note to (Bar 12) C 8<sup>th</sup> to “3” triplet value 16ths C-D-C to B-C 8ths to D-E 8ths to F-F#-G-G# 16ths. Violins II play Bar 12 an octave lower register except for the initial Line 3 C tied 8<sup>th</sup>. Note also that the flutes are *col* violins I. The oboe is *col* violins II but keeps to the lower register, and in Bar 10, the oboe plays only that tied Line 2 C 8<sup>th</sup> followed by rests, and then resumes the melody pattern.

I do not want to get into every instrument in this music since I have already flipped this “paige” music several times! However, what is distinctive about this particular version are the trumpets especially (plus Pos I) playing a new rhythmic pattern accentuation. After an 8<sup>th</sup> rest in Bar 5, Pos I plays middle C-C staccato (dot over each note) 16ths to D-C staccato 8ths (crossbeam connected) to D-C-D-C staccato 8ths (crossbeam connected) to (Bar 6), after an initial 8<sup>th</sup> rest, C-C 16ths up to E-C staccato 8ths to E-C-E-C staccato 8ths to (Bar 7) a repeat of Bar 5 to (Bar 8), after an 8<sup>th</sup> rest, C-C 16ths up to Eb-C 8ths to Eb-C-Eb-C 8ths to (Bar 9), after an initial 8<sup>th</sup> rest, D-D 16ths to E-small octave B 8ths up to E-B-E-B 8ths. Repeat Bars 8-9 in Bars 10-11. After an 8<sup>th</sup> rest in Bar 5, trumpets play staccato notes Line 1 D/F/A 16ths twice to F/A/C down to D/F/A 8ths to F/A/C to D/F/A played two times more to (Bar 6, after an 8<sup>th</sup> rest, E/F/A to E/F/A

16ths to F/A/C to E/F/A 8ths, and so forth. After an 8<sup>th</sup> rest in Bar 6, the celeste sounds forte descending legato 8<sup>th</sup> notes Lines 2 & 3 E-D-C to Lines 1 & 2 A-E-D-C to (Bar 7) small octave and Line 1 A quarter notes (followed by rests). Flute II also plays this pattern. Clarinets and bass clarinets also do but an octave lower register as written. Etc.

In Bar 21 (dvd 2:08:30), flute I plays forte Line 3 Eb 8<sup>th</sup> down to C-C staccato 16ths down to Line 2 Ab-Ab down to F-F staccato 16ths down to Eb-Eb-C-C staccato 16ths down to Line 1 Ab-Ab staccato 16ths down to F staccato 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 22, flute I plays Line 3 Db-Db staccato 16ths down to Line 2 Bb-Bb-G-G 16ths down to Eb-Eb-Db-Db staccato 16ths down to Line 1 Bb-BB 16ths down to G 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 23, flute I plays Line 3 Eb-Eb 16ths to C-C-Line 2 Ab-Ab 16ths down to F-F-Eb-Eb 16ths to C-C 16ths down to Line 1 Ab 8<sup>th</sup>. Flute I repeats Bar 22 in Bar 24. Flute II plays Line 3 Eb 8<sup>th</sup> down to Line 2 Ab-Ab staccato 16ths down to Eb-Eb down to C-C 16ths to Line 1 Ab-Ab up to Line 2 C-C staccato 16ths down to Ab-Ab 16ths down to F 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 22, flute II plays Line 2 Bb-Bb 16ths down to G-G 16ths to Eb-Eb 16ths down to Line 1 Bb-Bb up to Line 2 Db-Db 16ths down to Line 1 Bb-BB 16ths down to G 8<sup>th</sup>. Violins meanwhile play Line 3 Eb half note down to C to Db quarter notes to (Bar 22) Eb dotted half note to Lines 2 & 3 Eb quarter notes to (Bar 23) Lines 2 & 3 Bb dotted half notes to Ab quarter notes, and so forth.[added material finished Saturday, February 14, 2009 at 3:22 pm]

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[Ellen Walks Out] R14/4. *Agitato* in C time, 6 bars, :19. Cue # 39366. Dvd location : 2:10:30 (or Chapter 14 at 1:01). Scene: Ellen leaves Judd (finally!). She tells her husband who tries to blacklist anyone who helps Parrish, “I just can’t keep silent anymore!” Note: The tempo-marking is on Steiner’s sketch but not in Cutter’s orchestration. I wonder what his quirk was that he refused to place tempo-markings on cues!

Max simply states “Tutti” on Bar 1 of the sketch above staves 3 & 4 (the top two staves are vacant of notes in all six bars). The third staff has small octave Gb/middle Cb/Eb dotted half notes to F/Bb/Line 1 D quarter notes to (Bar 2) E/A/middle c# dotted half notes to Eb/Ab/C quarter notes while the 4<sup>th</sup> or bottom staff shows Contra-octave and Great octave Bb dotted half notes and then quarter notes (with Max notating “add timp” on that quarter note Bb (repeated next bar). In the full score title page, the flutes and oboes are not used. One trumpet is cued in. Violins I (I assume six) play *ff* Line 1 Eb rinforzando-marked dotted half note to D rinforzando quarter note to (Bar 2) CE rinforzando dotted half note to C quarter note to (Bar 3, *Slower*) small octave B dotted half note to Bb quarter note to (Bar 4) same Bb dotted half note to A quarter note. Violins II (I assume six) play middle Cb rinforzando dotted half note to small octave Bb rinforzando quarter note to (Bar 2) A dotted half note to Ab quarter note to (Bar 3) B dotted half note to Bb quarter note to (Bar 4) Bb dotted half note to A quarter note. Four violas play small octave Gb rinforzando dotted half note to F quarter note to (Bar 2) E dotted half note to Eb quarter note to (Bar 3) D dotted half note to D quarter note (repeated next bar). Four VC play *ff* Great octave Bb rinforzando-marked dotted half note to Bb rinforzando quarter note (repeated next bar) to (Bar 3) Great octave A/small octave

F dotted half notes to same quarter notes (repeated next bar). CB play Great octave Bb dotted half note to Bb quarter note (repeated next bar) to (Bar 3) A dotted half note to A quarter note (repeated next bar).

The timp is rolled on the same notes as the CB. Pos III is also *col* CB. The tuba plays the same but written an octave lower register. Clarinet I is *col* violins I. Clarinet II is *col* violins II in the first two bars to (Bar 3) small octave F [written G] dotted half note to F quarter note (repeated next bar). The bass clarinet plays *ff* Line 1 Gb [written Ab] *rinforzando* dotted half note to F quarter note to (Bar 2) E dotted half note to Eb quarter note to (Bar 3) D dotted half note to D quarter note (repeated next bar). Bassoons play as the CB. Top staff horns play *ff* small octave Gb/Line 1 Eb [written Line 1 Db/Bb] *rinforzando* dotted half notes to F/D quarter notes to (Bar 2) E/C# [written small octave B/Line 1 G#] dotted half notes to Eb/C quarter notes to (Bar 3) F/B dotted half notes to F/Bb quarter notes to (Bar 4) F/Bb dotted half notes to F/A quarter notes. Horn III (bottom staff) plays middle Cb [written Line 1 Gb] *rinforzando* dotted half note to small octave Bb [written Line 1 F] quarter note to A dotted half note to Ab quarter note to (Bar 3, horn IV joining in) small octave D/B dotted half notes to D/Bb quarter notes to (Bar 4) D/Bb dotted half notes to D/A quarter notes. The trumpet is *cued in* (may be playing or not in the final recording depending on the situation and decisions made at the time). If played we have Line 1 Eb dotted half note to D quarter note to (Bar 2) C# [written D#] dotted half note to C quarter note to (Bar 3) small octave B [written middle C#] dotted half note to Bb quarter note to (Bar 4) Bb dotted half note to A quarter note. Pos I-II are also *cued in*. They “play” small octave Gb/middle Cb dotted half notes to F/Bb quarter notes to (Bar 2) E/A dotted half notes to Eb/Ab quarter notes. In Bar 3 these trombones are now notated directional as *play*. So in Bar 3 they actually sound F/A *rinforzando* dotted half notes to D/F quarter notes (repeated next bar).

I do not have the orchestrated page for the final two bars but the sketch indicates the gong sounding in Bar 5 (“let it ring”), The third staff has Great octave B/D#/A quarter notes followed by rests. The bottom staff shows Contra-octave and Great octave A quarter notes followed by rests. In end Bar 6, we find the bottom staff on Contra-octave and Great octave and small octave G# whole notes held fermata.

The chord structures are Cb maj 7<sup>th</sup> dotted half notes in Bar 1 (Cb/Eb/Gb/Bb) to Bb maj (Bb/D/F) quarter note chord to (Bar 2) what looks like a basic A maj (A/C#/E) with an added but flat 9<sup>th</sup> (Bb) dotted half notes to Ab maj/9 (Ab/C/Eb/Bb) quarter notes to (Bar 3) B half-dim 7<sup>th</sup> (B/D/F/A) dotted half notes to Bb maj 7<sup>th</sup> (Bb/D/F/A) quarter notes to (Bar 4) Bb maj 7<sup>th</sup> again to a simple D min (D/F/A).

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[Old Friends] R15/1. C time, 24 bars, :59. Key signature of Eb maj (3 flats). Dvd location: 2:12:23 (or Chapter 14 at 2:54). Scene: Teet, Lucy and other old friends help Parrish out. I did not work on this cue.

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[The Fight] R15/2. 2/4 time, 86 bars, 3:20. Cue # 39367. Dvd location: 2:14:04 (or Chapter 14 at 4:34). Scene: Parrish jumps the wooden fence on Edgar who threw a match on combustible material on Sala's farm. English horn/clarinets/bass sax/strings play a repeating figure of four 16th notes, starting with G-Ab-G-F. I only had xeroxed three pages of this very active, busy cue.

The english horn/clarinets/bass sax/violas play small octave G-Ab-G-F legato 16ths (connected as a figure by two crossbeams) to another such figure to (Bar 2) G-Ab-G-F 16ths to G-Ab-G-Ab 16ths to (Bar 3) A-Bb-A-G 16ths figure played twice to (Bar 4) A-Bb-A-G 16ths to A-Bb-A-Bb 16ths. Celli and bassoons play this an octave lower register. The bass sax stops in Bar 3 after the first note. Also in Bar 3, violins enter in (same small octave register). The piano top staff is *col* celli, while the bottom staff piano is *8 basso lower*.

Horns in Bar 1 play Great octave B/small octave D/G [written small octave F#/A/Line 1 D] sforzando-marked quarter notes (followed by a quarter rest). They return in Bar 3 to sound small octave C#/E/A sforzando quarter notes (followed by a quarter rest). Trombones play Great octave G/B/small octave D sforzando quarter notes (followed by a quarter rest) returning in Bar 3 on A/small octave C#/E quarter notes. The tuba sounds Contra-octave G quarter note in Bar 1 and then A in Bar 3. The timp beats Great octave G quarter note in Bar 1 and then A in Bar 3. Two CB play Great octave G quarter note in Bar 1 and then A in Bar 3.

I have to recheck the dvd but I believe when Parrish jumps the fence and lands on Edgar was mickey-moused on Bars 14 and 15. In Bar 14 in 3/4 time, the flute/piccolo/violins play the run of rapidly ascending chromatic run of notes starting Line 2 (Line 1 for violas and clarinets; small octave for celli) G-G#-A-A# 16ths (connected by two crossbeams) to B-Line 3 C-C#-D 16ths (connected by two crossbeams) to "7" septuplet 32<sup>nd</sup> notes Db-Eb-F-F#-G-G#-A to (Bar 15 in 2/4 time) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After two quarter rests in Bar 14, the harp plays Line 1 Eb quarter note gliss line and crescendo hairpin up to (Bar 15) Line 3 Bb 8<sup>th</sup> (followed by rests). The snare drum in Bar 14 is rolled a dotted half note (notated on the second space from the top of the staff) tied to x-headed 8<sup>th</sup> next bar.

In Bar 15, after an 8<sup>th</sup> rest, trumpets I-II play *a2* Line 2 Db [written Eb] rinforzando 16<sup>th</sup> down to Line 1 Bb [written C natural] 16ths up to Db quarter note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest). Four horns play this pattern as well (but written an octave lower register). Trumpet III (bottom staff) plays small octave BB rinforzando quarter note (followed by a quarter rest) to (Bar 16), after an 8<sup>th</sup> rest, Bb-BB 16ths to Bb-Bb 8ths. Trombones play small octave C#/E/G sforzando-marked quarter notes (followed by a quarter rest) to (Bar 16) C#/E/G 16ths to C#/E/G 16ths (connected by two crossbeams) to C#/E/G to C#/E/G 8ths. The tuba plays this pattern on Great octave C# notes. The timp beats small octave C# quarter note (followed by a quarter rest, and then a whole rest next bar). After an 8<sup>th</sup> rest, the snare drum beats two 16ths to two 8ths. The piano plays Great octave C#/small octave C#/E/G/Bb sforzando quarter notes

in Bar 15 (followed by a quarter rest). CB plays small octave C# rinforzando quarter note (followed by a quarter rest) to (Bar 16), after an 8<sup>th</sup> rest, C#-C# 16ths to C#-C# 8ths.

Skipping to Bar 41 (start of page 11) in C time, we come to the scene when Lucy yells, “Look out, Parrish!” because Edgar was throwing a rock at him behind his back. Here the piccolo plays a run of ascending “6” sextuplet 16<sup>th</sup> note figures starting Line 1 Eb-E-F-F#-G-G# (connected by two crossbeams) legato slur and crescendo hairpin to A-A#-B-C-C#-D (connected by two crossbeams) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). The harp plays a “7” septuplet 32<sup>nd</sup> note figure of Line 1 Eb-F-G-A-Bb-C-D (Note: the copy was and tiny notes were hard to read so I may be wrong with some of the notes) and then a gliss line up to Line 3 Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). I believe the alto sax sounds Line 1 G sforzando quarter note in Bar 41 (followed by a quarter and half rest). Bassoons play Great octave G sforzando quarter note here. Horns top staff play small octave A/Line 1 Eb quarter notes, while bottom staff horns play small octave F#/middle C. Trumpets I-II play middle C/Eb sforzando quarter notes followed by rests, while Pos play Great octave G/small octave F#/A quarter notes, and tuba on Contra-octave G. The timp in Bar 41 beats Great octave G quarter note. The piano plays Contra-octave G/Great octave G/small octave F#/A/middle C/Eb sforzando quarter notes followed by rests. Violins play (I believe it shows *sf* but the glyph is faded on my sheet) small octave A/Line 1 Eb sforzando-marked quarter notes (followed by a quarter and half rest). Violas play small octave F#/middle C quarter notes. VC/CB play Great octave G sforzando quarter notes followed by rests.

In Bar 42 in ¾ time, violins I are *sul ponticello* bowed trem on Line 1 D/G# dotted half notes side-bracketed double-stopped and tied to (Bar 43 in 2/4 time) half notes bowed trem and tied to quarter notes next bar and tied to 8ths with a sounding of D/G# 16ths (followed by a 16<sup>th</sup> rest). Violins II play this pattern and effect on Line 1 C/F# tied notes. After an 8<sup>th</sup> rest, violas and celli play 8<sup>th</sup> notes on the down-bow emphasis with the direction underneath the notes *col talon* (at the heel or end of the bow). Violas play *ff* Line 1 Ab-G-Gb-F-Fb 8ths to (Bar 43 in 2/4 time) Eb-D-Db-C 8ths still on the down-bow to (Bar 44) Cb-Bb 8ths on the down-bow to A-Ab-G-Gb rinforzando 16ths. CB play these notes as well. Horns are *col* the violas/CB as well. After an 8<sup>th</sup> rest in Bar 42, VC play on the down-bow small octave Ab-G-Gb-F-Fb to (Bar 43) Eb-D-Db-C to (Bar 44) Cb-Great octave Bb 8ths to A-Ab-G-Gb rinforzando 16ths. Fags, Pos III and tuba are *col* the celli. After a quarter rest in Bar 44, the snare drum plays four 16ths. Pos I-II are trem on small octave D/D dotted half notes tied to next bars (see violins). Trumpets are trem on Line 1 Gb/Ab dotted half notes tied to next bars (see violins). After an 8<sup>th</sup> rest in Bar 42, I believe the alto sax plays the descending figures as given for the violas.

That is all I have on this cue. At least it will give you an idea of its initial construction and some highlights. [added material finished Sunday, February 15, 2009 at 10:07 pm]

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[End Scene] Dvd location: 2:16:46 (or Chapter 14 at 7:17).

[Trailer] C time, 20 bars, key signature of F major. Duration: 3 minutes and 15 seconds.

[Sunday, February 15, 2009 at 9:50 am]: I just finished adding material on cue R14/3 because I just found the missing title page for that cue and decided to delineate it, especially in comparison to the scant sketch version. I need to find the cue sheets again to verify if they spelled "Alison" as "Allison" or "Alison." I believe the book and other sources state it should be spelled "Alison" with one "L." I finished the spell check function and will start to work on *Susan Slade* below.

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Skeletal rundown Friday, November 26, 1999, 7:05 pm PST.

Expanded & revised to pdf format, completed 1 pm, Sunday, Nov 16, 2003 PST.

Significant expansion to *Parrish*, completed 10:21 pm Sunday, Feb 15 PST

[images inserted Sunday, January 24, 2016]

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